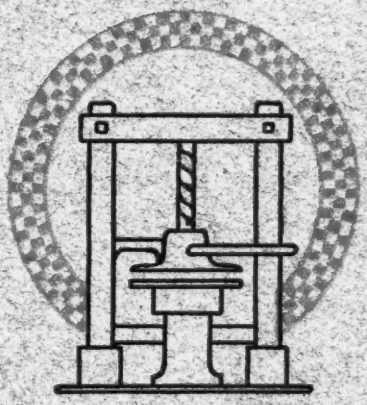
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THE INLAND PRINTER



MAY 1907

VOL. XXXIX Nº 2 PRICE 30c

F. J. TREZISE

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

The Kalamazoo Paper Company

Makes a specialty of its line of

Sylvan Cover

Made in ten colors and in Antique, Plate and Crash finishes.
Also Box, Mat and Photo-mount Papers in same colors.

SEND FOR OUR NEW SAMPLE-BOOK

We also make Ledgers, Bonds, White *and* Colored Flats.
And High-Grade Book Papers.

KALAMAZOO PAPER COMPANY
KALAMAZOO, MICHIGAN




BUTLER·BRAND
PAPER
THE·BEST
CASCO
SUPER PLATE
BOOK PAPER
A non-coated paper of great merit for inexpensive catalogs. Send for samples to-day
DISTRIBUTERS
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BUTLER PAPER
COMPANY
CHICAGO

Brown & Carver Cutters

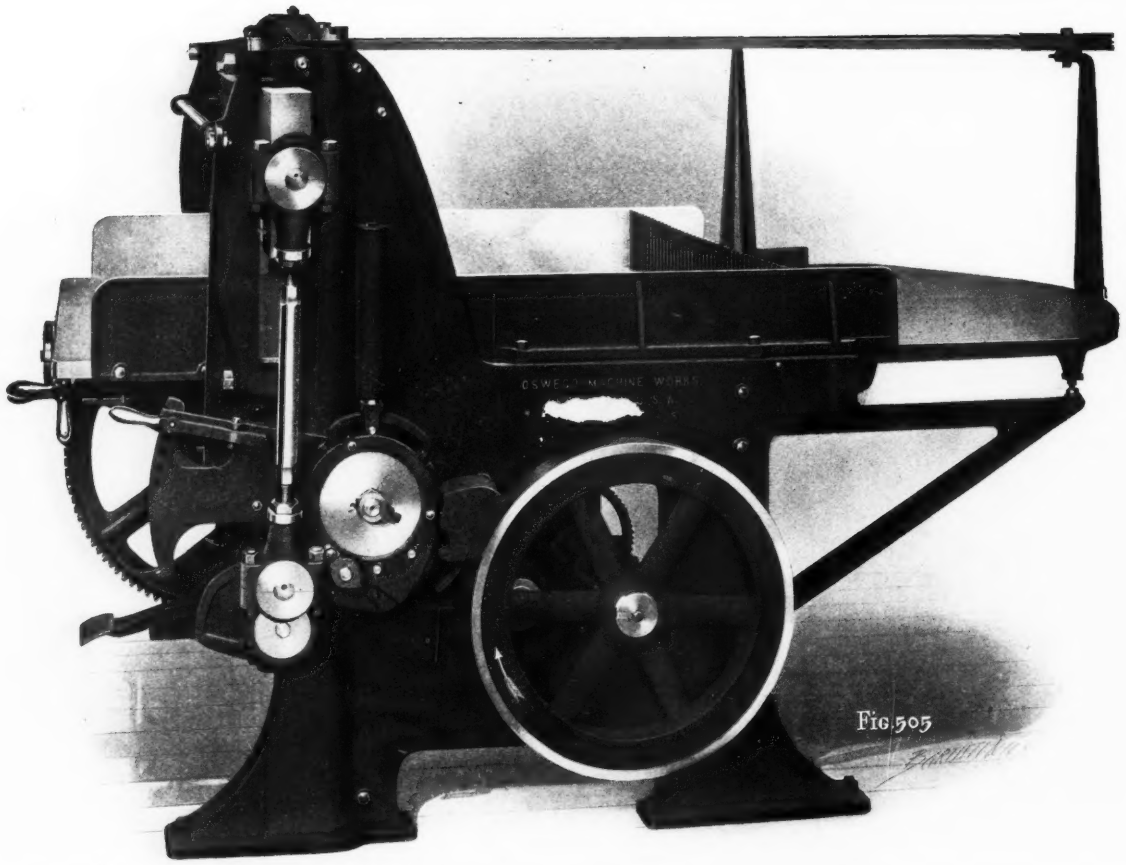


Fig. 505

VARIABLE AUTOMATIC CLAMPING PRESSURE (useful for freshly printed stock or work which it is desired not to indent) and **Changing from Self-Clamp to Hand-Clamp,** or the reverse, without any change of adjustment, are some of the features which are on the latest improved Brown & Carver "Label" gold-medal cutters only. Automatic-Clamp Brown & Carver cutters are designed to cut accurately the greatest output per day possible.

Oswego Machine Works, Oswego, N. Y.

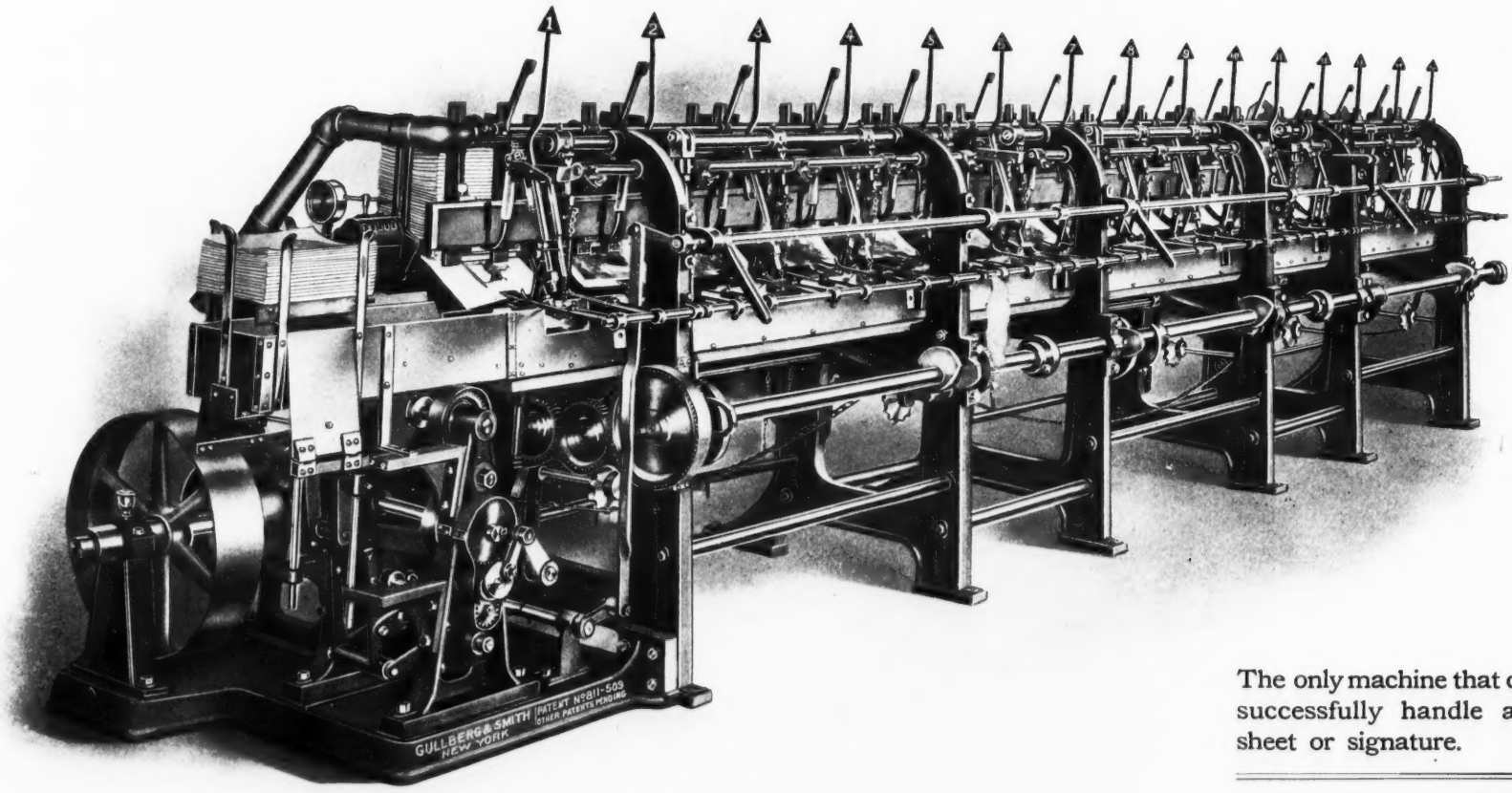
NIEL GRAY, Jr., Proprietor

CHICAGO OFFICE: 277 Dearborn St.
J. M. IVES, Manager

NEW YORK OFFICE: 150 Nassau St.
W. S. TIMMIS, Manager

Brown & Carver and Oswego Cutting machines are made in SEVENTY different sizes and styles. We have the only factory making cutting machines exclusively, and the only one making a complete line of cutting machines. Every distinct advance in the art of cutting has been original with the BROWN & CARVER cutting machines. Each machine of the SEVENTY sizes and styles has several points of excellence on BROWN & CARVER cutters alone.

THE BOOK GATHERING MACHINE



The only machine that can successfully handle any sheet or signature.

BUILT IN ALL SIZES.

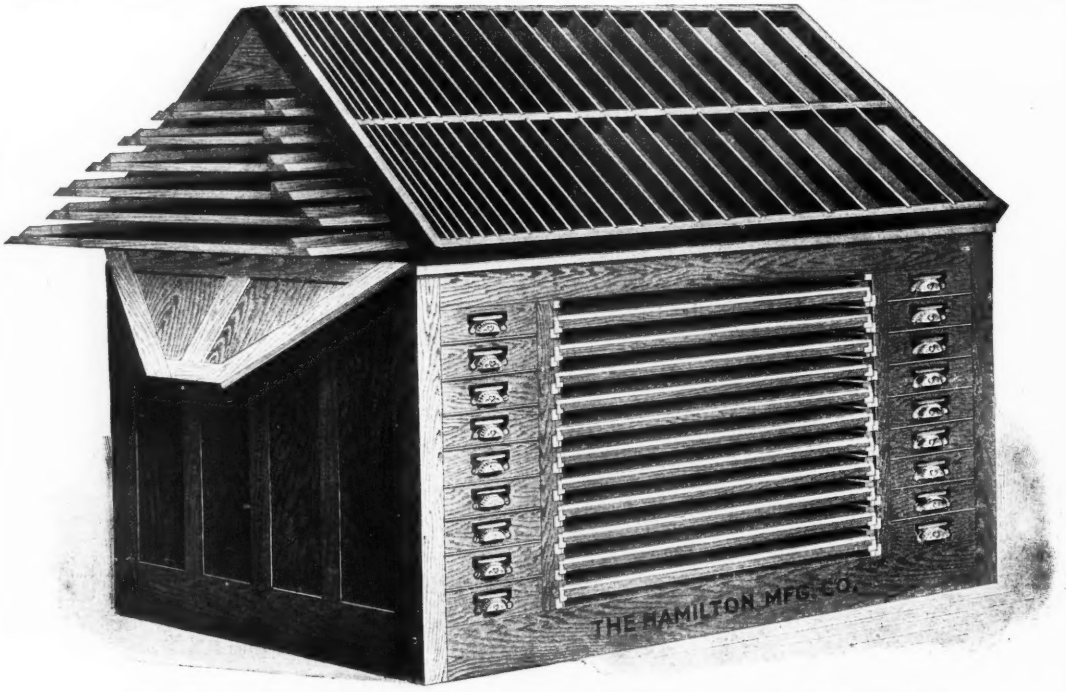
GULLBERG & SMITH, 478-80 Pearl Street, New York, N. Y., U.S.A.

WE AIM to make the word **Hamilton** stand for all it should imply in regard to

MODERN PRINTING-OFFICE FURNITURE

Hundreds of unsolicited testimonials from America's foremost printing establishments attest the superiority of our Furniture and Wood Type, and the satisfaction our customers derive in using it.

Without a single exception we can safely say that we have supplied every important outfit of furniture put into up-to-date American printing establishments during the past ten years. There can be but one reason why—***It's QUALITY!***



Medora Lead and Slug Bank — With Letter Boards, Sort Drawers and Double Compartments on each side for Leads and Slugs.

This piece of modernized Printing-office Furniture provides a most convenient Lead and Slug Bank, facing from both sides, and will provide storage room for an immense amount of material.

Occupies but 17 Square Feet of Floor Space.

Provides 53 square feet of Lead and Slug surface.
Provides 54 square feet of Letter Board surface under the top for metal furniture and tied-up forms.
Provides 88½ square feet of Letter Board surface in the body of Cabinet.
Provides 360 compartments for Sorts in drawers at ends.

Truly a marvelous example of concentration.

Page 113 of our new Catalogue describes the Medora Lead and Slug Bank in detail.



HAMILTON'S Modern Printing-office Furniture is carried in stock and sold by every prominent supply house in the United States and Canada.

THE HAMILTON MFG. CO.

Main Office and Factories . . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . . RAHWAY, N. J.

A VALUABLE LINE GAUGE, GRADUATED BY PICAS, MAILED FREE TO EVERY PRINTER WHO ASKS FOR IT.

"A man often pays dear for a small frugality."

—*Emerson.*

Allowing your customer to use a cheap paper for his stationery is somewhat questionable, but there is no excuse for suggesting the step.

At first you may make a little more money on the cheap stock, but you are cultivating a transient class of trade which switches its business from printer to printer as one bids under the other.

On the other hand, if you adopt

OLD HAMPSHIRE BOND

as your standard stock for business stationery, and endeavor to educate your customers to this standard, you will draw the most desirable class of trade to you and hold them, leaving the price quibblers to the print-shop that caters to them.

Our extensive advertising will make the education of your customers much simpler. And we will furnish you with advertising matter. Let us talk it over further. Write to-day.

Hampshire Paper Company

The only Paper Makers in the World making Bond Paper exclusively

South Hadley Falls, Mass.



"Good Rollers"

Practical Men and Methods

The Buckie Printers' Roller Co.

Established 1869

Oldest in the West

FACTORIES

Chicago, Ill.	Atlanta, Ga.	St. Paul, Minn.
396-398 S. Clark St.	33 Cortland Street	466 Jackson Street

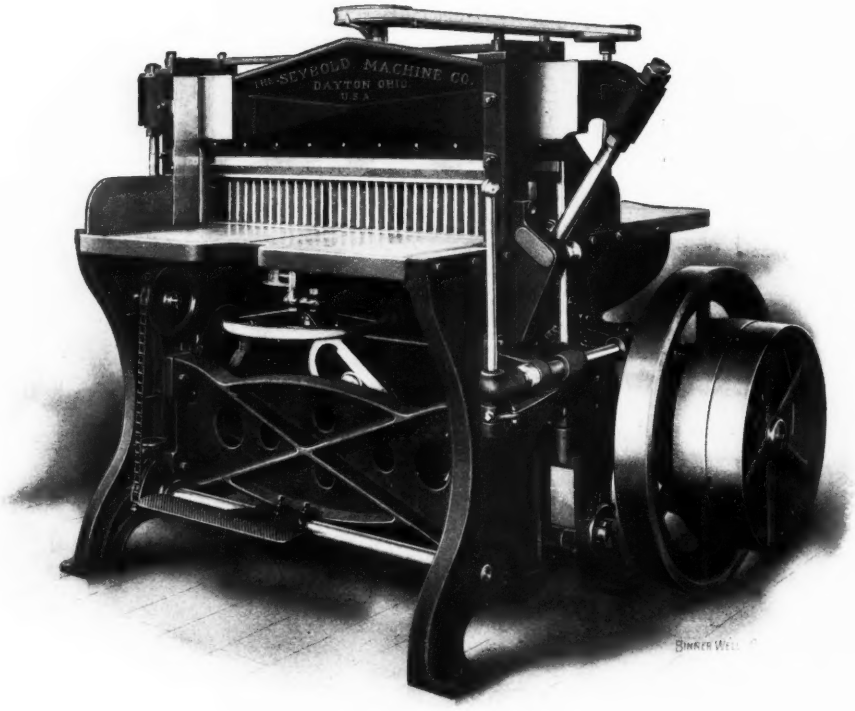
I AM THE PEERLESS BLACK IMP



I am the Black used in the ink that printed The Inland Printer.
I am the pinnacle of perfection in making fine art printers' inks.
I mix in varnish without thickening—make inks flow and distribute, and print perfectly.
Send for my book—it tells you what I am, who uses me, and why *you* should use me.
A sample package will be sent to those who wish to try me.
I am made by the Peerless Carbon Black Co., of Pittsburg, Pa.
I can be obtained from

Binney & Smith Co.
81-83 Fulton St., New York, N. Y.

It Pays to Use the Best!



The Seybold Treadle Holyoke Automatic Paper Cutter

The only automatic machine that will cut accurately all kinds of paper material.

A strong, well-built machine that will stand the strain of heavy cutting.

An investigation will prove it the machine you want.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON CO. — *Canada Agents* — Toronto

F. A. VENNEY & CO. — *Southwestern and Mexican Agents* — Dallas, Texas

J. H. SCHROETER & BRO. — *Southern Agents* — Atlanta, Ga.

CANADIAN-AMERICAN MACHINERY CO. — *European Agents* — London, E. C., England



THE Queen City Printing Ink Co.

CINCINNATI

BRANCHES
CHICAGO · BOSTON
PHILADELPHIA



MAKERS OF
HIGH GRADE PRINTING
INKS

LIGHT OLIVE GREEN, 414.

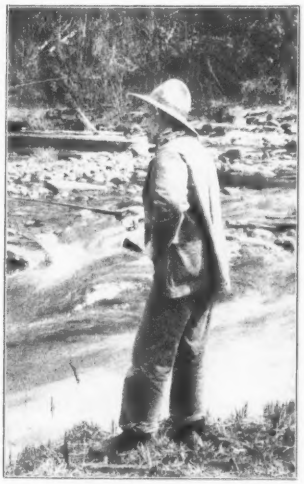
PRINCETON ORANGE, 2425.



THE Queen City Printing Ink Co.

CINCINNATI

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CHICAGO · BOSTON
PHILADELPHIA



MAKERS OF
HIGH GRADE PRINTING
INKS

PRINCETON ORANGE, 2425.

LIGHT OLIVE GREEN, 414.

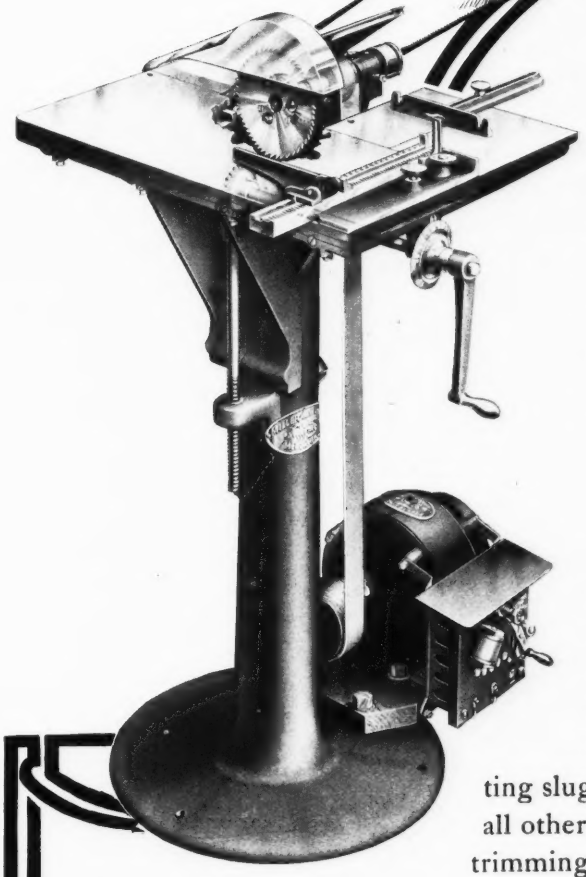


SEAL RED, 3881.

A GENERAL PURPOSE RED.

The Compositor's Right Hand





The Miller Saw-Trimmer

is indeed worthy of being called the compositor's right hand. Just think of having every component that goes into the form—cuts (square and mortised), linotype slugs, furniture, reglet, rule—all cut to

Absolute Point Dimensions

Think of the machine that will do this by the simple setting of a gauge and a push of the sliding table; a machine that will do mortising, beveling, mitering, sawing and splitting slugs, making furniture and reglet, and all other kinds of sawing and trimming, to perfect point measurement—and then see if it isn't worth while to take advantage of our thirty-day trial offer.

(Write for further information, and let us send you a Miller Saw-Trimmer on thirty days' trial without obligating yourself to buy.)

Miller Saw-Trimmer Company

607 Montgomery Building, MILWAUKEE, WIS.



Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

FACTORIES

CHICAGO
195-207 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

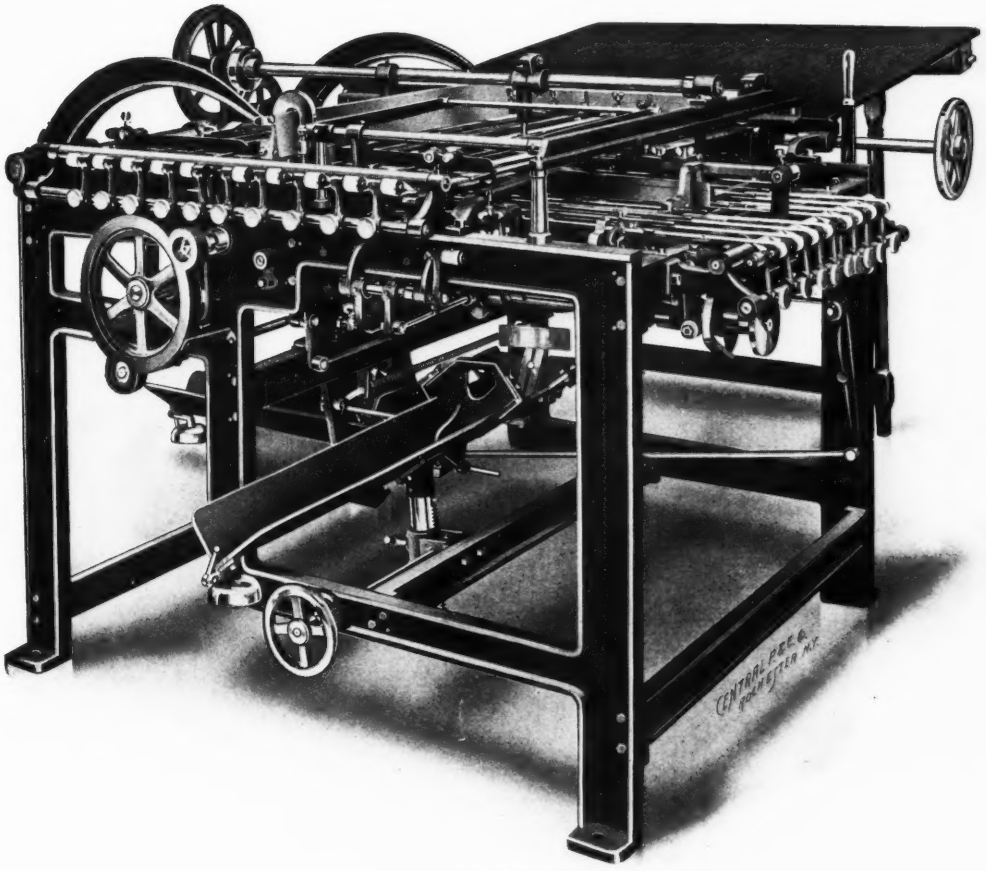
KANSAS CITY
507-509 Broadway

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

Agencies

New York, . . . Thos. Crofts
150 Nassau Street

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

National Steel Plate Engraving Company

(INCORPORATED)
CAPITAL $1.500.000.00
SPECIALISTS IN HIGH GRADE ENGRAVED STATIONERY
BIGELOW BUILDING
106-108 SIXTH AVENUE
NEAR EIGHTH STREET
NEW YORK

April 2nd, 1907.

American Falcon Ptg. Press Co.,
346 B'way., New York.

Gentlemen:-

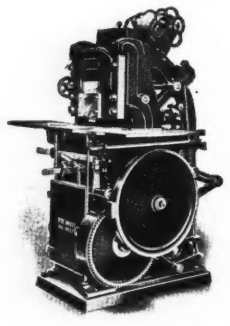
Please enter our order for another 3 X 5 Waite Die Press for which you are to charge us $1,300.

This is four of your machines of various sizes that we have ordered in the past four months, and we wish to say, that, from our experience the "Waite Press" out-classes any other Die Press on the market, in workmanship, production, and economy of operation.

If our work continues to increase as it is now doing, we shall need more "Waites".

Yours very truly,

NATIONAL STEEL PLATE ENG. CO.



One of Many "Repeat" Orders

This Company bought ***four*** machines in ***four*** months. The ***Waite*** can not be equaled in ***speed, accuracy, durability*** and ***economy.*** Three sizes, 4 x 8, 3 x 5, 3 x 1¼. Speed, 1500, 1800, 2000 per hour. Samples of work and particulars on application.

Offices and Showroom:

American Falcon Printing Press Company

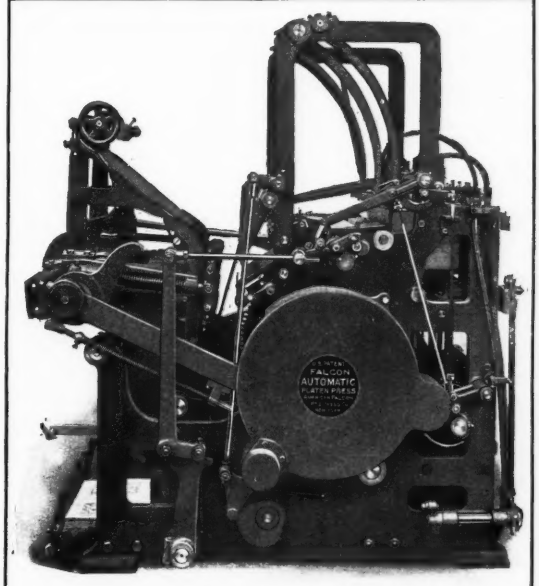
New York Life Building, 346 Broadway, New York

FACTORY: HOBOKEN, NEW JERSEY

¶ See the ***Waite*** in operation at the ADVERTISING SHOW, Madison Square Garden, New York, May 16 to 23.

Platen Pressroom Profits

The Falcon Automatic Platen Press



Automatic Falcon Platen Press, size, inside chase, 18¾ x 12½.

The Falcon is handled and made ready in just the same way and just as rapidly as an ordinary platen press. The platen comes up flat and the feed-table is detachable and can be lifted off, leaving the platen fully exposed and accessible from both sides. The form can be raised or lowered on the bed without removal from the press. The four impression-screws can all be operated at once by turning a wheel at the center of the back of the bed.

The Express Falcon (size inside of chase 10⅝ x 7⅝) is fitted with ***automatic envelope feed,*** and delivery can be operated at a speed of between 4,000 and 5,000 per hour with ease. ***The Express Falcon*** can be changed from the envelope feed to hand feed for sheets, or vice versa, in five minutes.

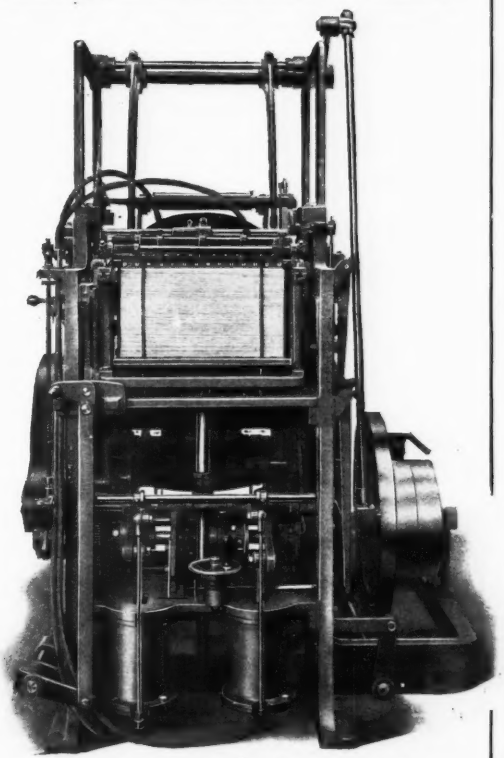
Will ***feed, print and deliver*** any size sheet from 3 x 4 to 12 x 18 and any weight of stock from onion-skin to cardboard, at a speed of 3,500 per hour. Does the work of three platen presses.

The ***grippers*** taking the sheet from the feeder are attached to the platen, just as are the grippers on a cylinder, thereby insuring perfect register.

Flat forms only are used—so no curved plates or other time-wasters are necessary. It is perfectly adapted to ***short runs.*** Of no other high-speed press can it be truthfully said that it is as valuable on short as on long runs.

The feeder will take a load of several thousand sheets at a time, which are ***fed from the top of the pile.***

Speed, 3,500 per hour



Automatic Falcon Platen Press. Front view, showing amount of load on feeder.

The Automatic Falcon Platen Press can be seen in operation at our address below

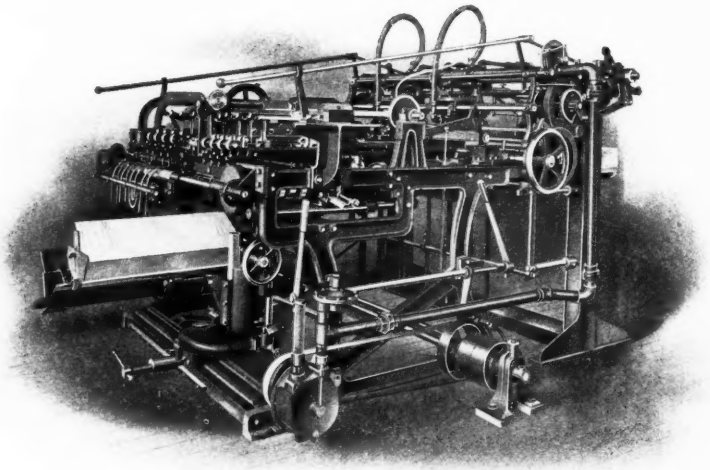
American Falcon Printing Press Company

Offices and Showroom: New York Life Building, 346 Broadway, New York

FACTORY: HOBOKEN, NEW JERSEY

This press will be in operation at the Advertising Show, Madison Square Garden, May 16 to 23, 1907.

THE CHAMBERS Paper-Folding Machines



No. 440, Drop-roll Jobber, with Automatic Feeder

This jobber marks a distinctive advance in paper folders, and embodies more folding-machine value than ever before incorporated in a single machine. The range is from 35 x 48 to 14 x 21 inches.

Folded Page, 12 x 17½ to 3½ x 5¼ Inches

All the standard right-angle deliveries, together with long 16's and long 32's two on, made into one packing-trough. As many trick folds and odd make-ups as possible on any machine, provided customer cares to use them.

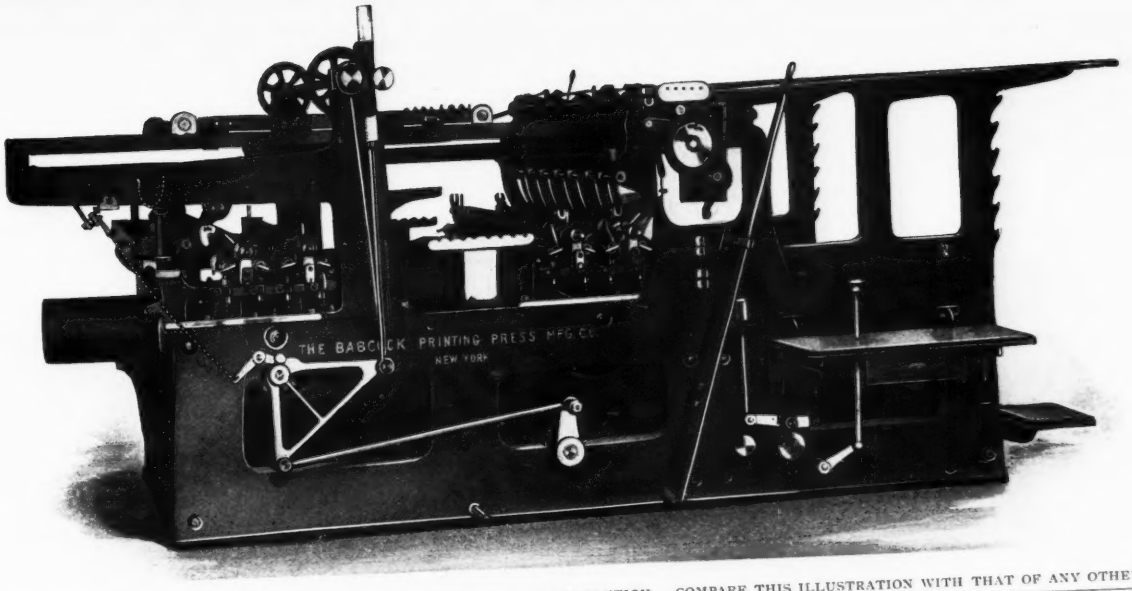
No oiling of tape-pulleys, nor shifting of cams required for any sheet within the scope of the machine.

Best Construction...Great Flexibility...Convenience and Simplicity

CHAMBERS BROTHERS COMPANY

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office, 59 West Jackson Boulevard



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

The Babcock Optimus
The Babcock Optimus

Like men, machines today must work faster and harder than ever before. Conditions are more exacting than they were. A closer approach to perfection is continually called for. It is because of this that a machine adequate for the work and speed of a few years ago is not most highly profitable now.

It has been necessary to improve printing presses. The up to date maker has been alive to the opportunity. The Optimus, therefore, has grown, grown steadily, so that the precise, high grade production of today is easily within its capacity. There is no work capable of fully testing it. There is a reserve of efficiency. It anticipates some of the difficulties the future may have for the printer. Where it was good it is better; where it was excellent it is better; where it was best it is better. Every requirement is met. It is not like any other.

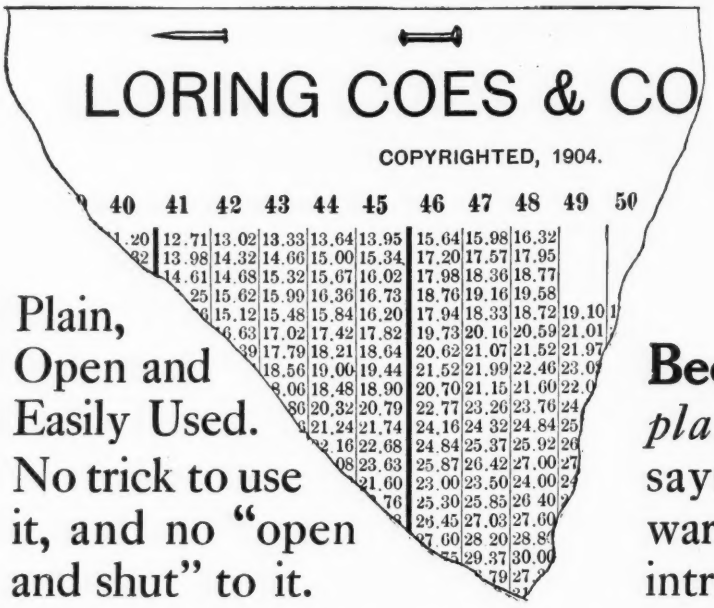
The Babcock Optimus

SET IN BARNHART OLD STYLE

TRADE MARK "Micro-Ground." Coes

ESTABLISHED 1830

Coes' Price-list is different, too.





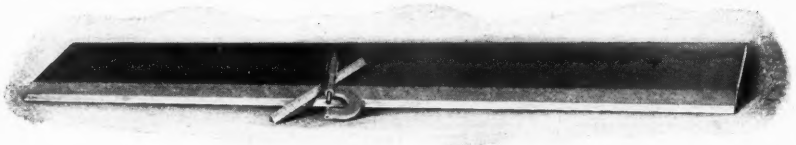
LORING COES

Plain, Open and Easily Used. No trick to use it, and no "open and shut" to it.

Because it is *plain*, the Trust says it is not warranted and an intrusion.

That MAY be, but it can't be juggled with.

Coes' Knives



Are *Honest, Reliable* and *Sound.*

COES' RECORDS

First to use Micrometer in Knife work (1890).

First to absolutely refuse to join the Trust (1893).

First to use special steels for paper work (1894).

First to use a special package (1901).

First to print and sell by a "printed in figures" Price-list (1904).

First to make first-class Knives, *any kind* (1830 to 1905).

COES
Is Always Best?

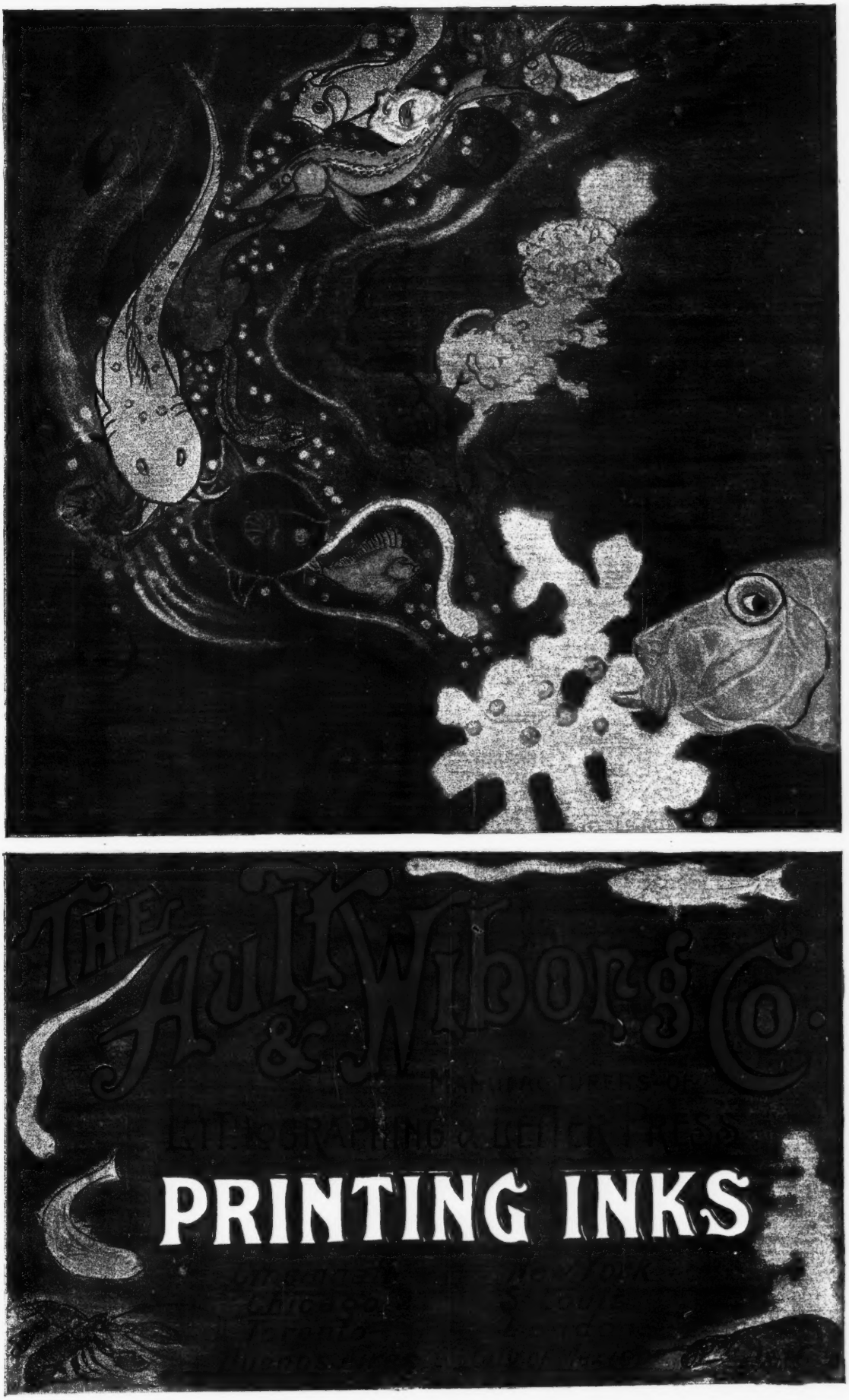
Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

Loring Coes & Co. INC.

Worcester : : : : Massachusetts

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street


THE
Ault & Wiborg Co.
PRINTING INKS

PARALOID (Patented.) The New Fluid that PREVENTS OFFSETTING

SUCCESSFULLY used by many leading printers. Especially adapted for Rotary Presses, where it saves Off-Set Roll and increases the output of presses from ten to twenty per cent. Write us for detailed information as to its cost, application, etc.

NOTICE—Paraloid is adapted for Flat Bed and Rotary Presses.

Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO (Sole Licensees for America)

NO-WASH-UP A Boon to Lithographers and Letterpress Printers

FOR EITHER CYLINDER OR JOB PRESSES

BY ITS USE the troublesome, tiresome and expensive operation of washing-up at the end of a day's run is obviated, the press being in perfect condition for starting the next day. The greatest saver of materials and time yet introduced into a printing office. Write us for sample and give it a trial, WHICH WILL CONVINCE YOU.

In 75-cent and $1.50 cans.

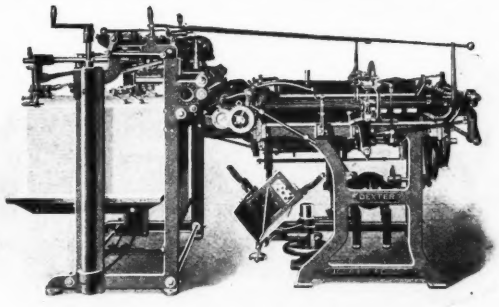
Manufactured Only by : : : The Ault & Wiborg Co. CINCINNATI, OHIO

Sprague Electric Company

MANUFACTURER OF

DIRECT-CURRENT MOTORS

DESIGNED ESPECIALLY FOR PRINTING-PRESSES AND ALLIED MACHINES



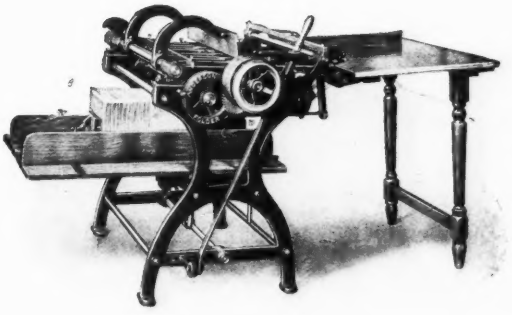
FOLDER OPERATED BY SPRAGUE ELECTRIC MOTOR

All over the United States and in many foreign countries the Sprague Electric Motors are used by progressive printers, engravers, etc. These motors are especially desirable where good work is required and are recommended for small shops where reliability is essential. They have a high efficiency with great durability and are unequaled for commercial value. Write for copy of Bulletin No. 2213

General Offices: 527-531 West Thirty-fourth Street, New York City

BRANCH OFFICES IN PRINCIPAL CITIES

YOU may think you are folding single-fold work the cheapest ever—but you are not. We believe that once you are firmly convinced that **"THE ANDERSON"** Single-fold Drop-roller Folder will actually effect a saving of anywhere from 50 to 75 per cent on your every-day single-fold work, you would certainly sit up and take notice. We stand ready to prove to you—in your own bindery—on your own work—the advantages, the savings this machine will give you, but we can't unless you write.



"The Anderson" Single-fold Drop-roller Folder

C. F. ANDERSON & COMPANY

394 CLARK STREET, CHICAGO

THE

Cheltenham Family

Showing Lifelike Portraits of Different Members of this Celebrated Family

Cheltenham Oldstyle

Cheltenham Italic

Cheltenham Wide

Cheltenham Bold Outline

Cheltenham Bold

Cheltenham Bold Italic

Cheltenham Bold Condensed

Cheltenham Bold Extra Condensed

Cheltenham Bold Condensed Italic

Cheltenham Bold Extended

The Largest Type Family Ever Brought Out—and It Is Still Growing

The use of the Cheltenham type faces imparts distinctiveness to printing and advertising display. The popular **Cheltenham Family** is shown in the new American Line Type Book, including specimens of the other faces of type and decorative material so popular with leading printers and advertisers

American Type Founders Co.

MAKER OF THE CHELTENHAM FAMILY

12 POINT OLD ENGLISH BORDER NO. 2

THE AMERICAN STEEL AND COPPER PLATE CO.

Charcoal
Dragon's Blood
Etching Ink
Printing Frames
Engravers'
Supplies

Branch Office
358 Dearborn Street
Chicago, Ill.



Special Attention
Given to
Foreign Orders

Correspondence
is Invited

Cable Address
"Manpit"
New York
W. U. Code

116 NASSAU STREET, NEW YORK, U. S. A.

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

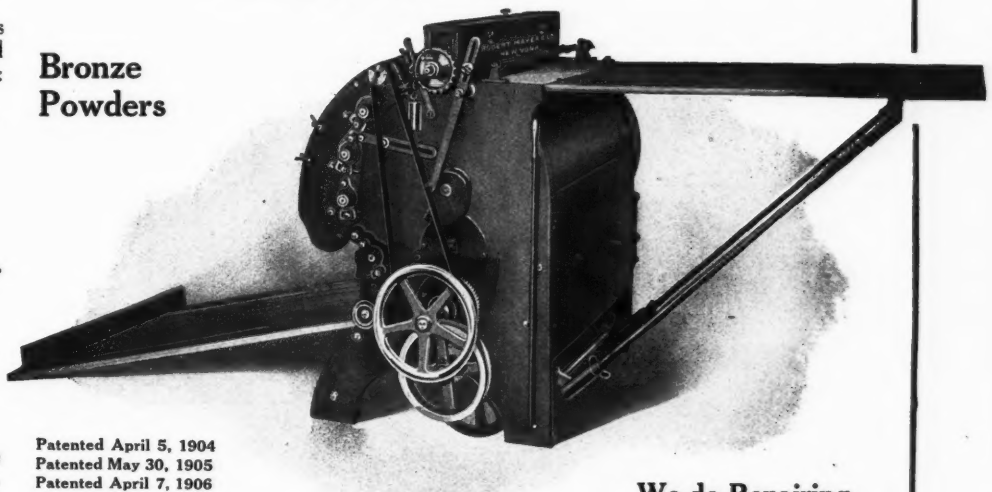
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
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¶ Sole agents for the United States and Canada for the genuine Columbia Transfer Paper — none genuine without the water-mark on every sheet.

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Prices and Terms
Pleased Patrons,
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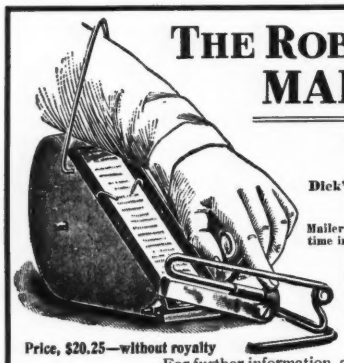
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Telephone, Main 224. Long-distance 'Phone, same number.

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H. BRONSON, *Proprietor*

THE ROBERT DICK MAILER



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Denver, Colo.
Wednesday, Feb. 20, 1907.

Dick's Patent Mailers,
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Respectfully yours,
THE DENVER POST,
By S.

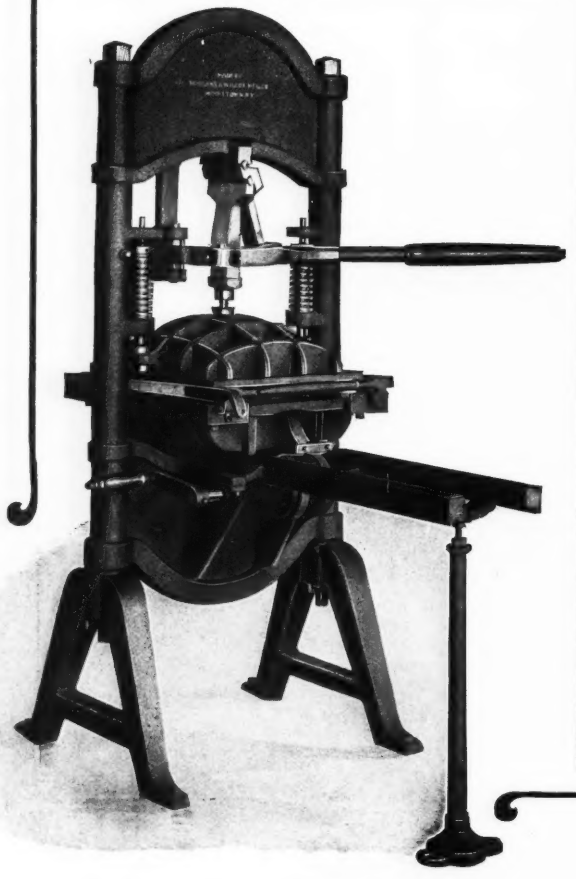
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Heavy and extra heavy styles for printers and photo-engravers.

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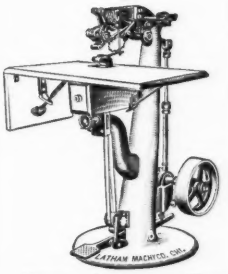
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Everything for the Bindery.



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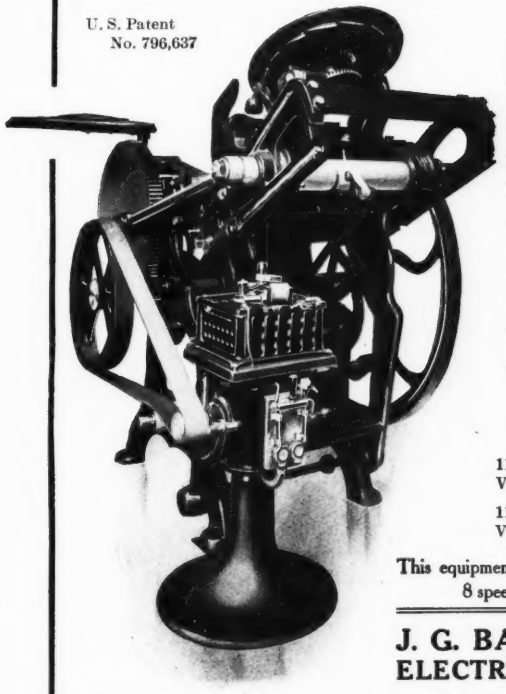
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Base,
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Starter,
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All in One

Made in
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This equipment gives you 8 speeds.

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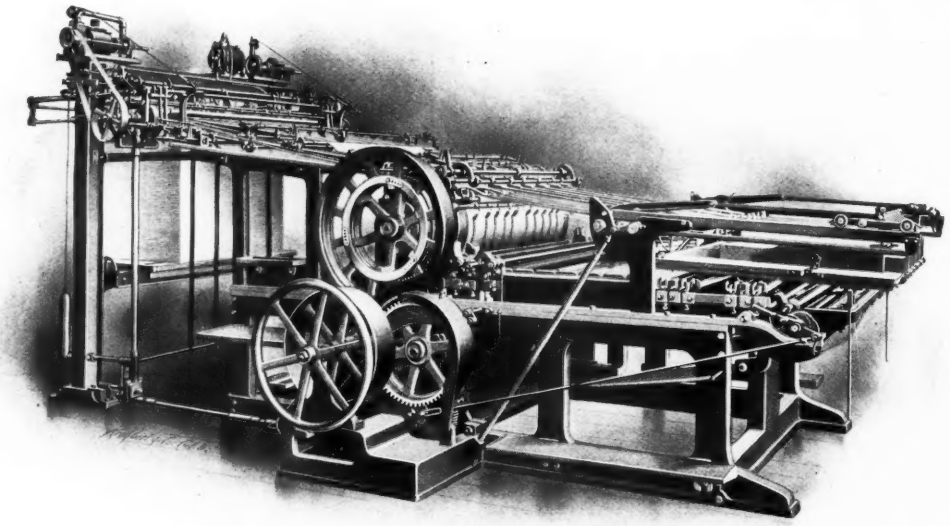
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Fuller Folders *and* Feeders

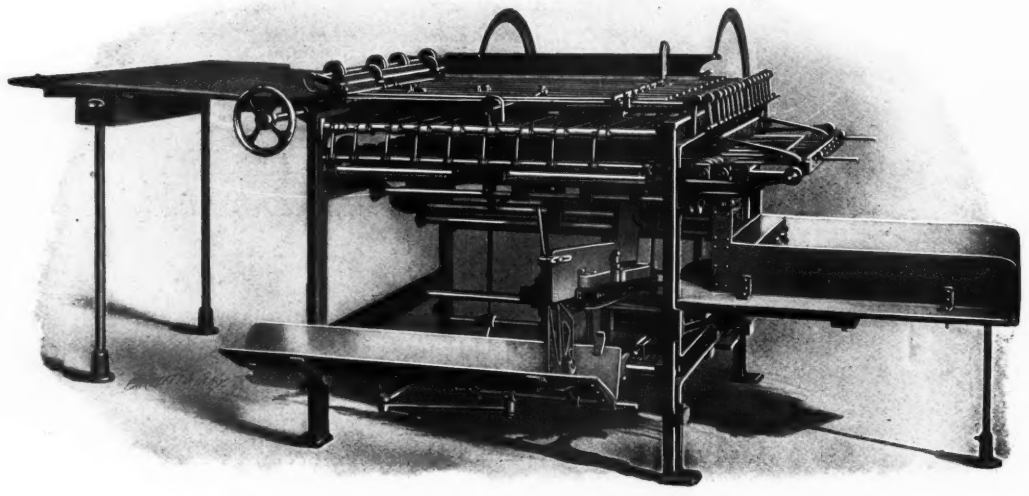


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We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

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Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

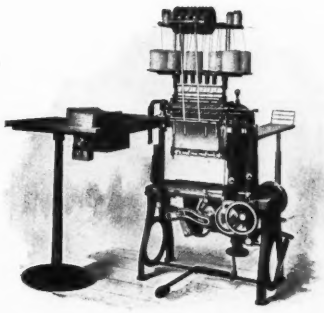
Fisher Building
CHICAGO

E. C. FULLER COMPANY

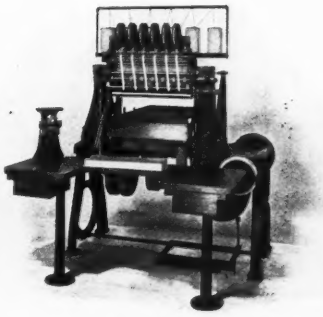
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NEW YORK

FACTORY
BROOKLYN, N. Y.

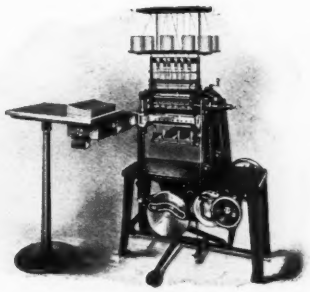
Smyth Manufacturing Company's Specialties



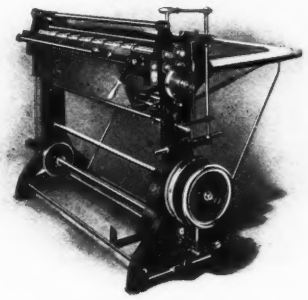
No. 3 Sewing Machine



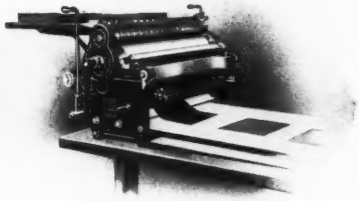
No. 4 Sewing Machine



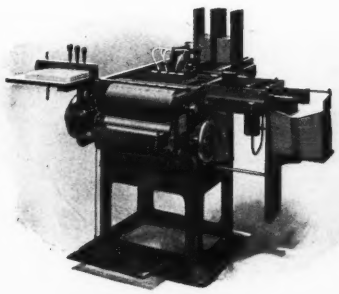
No. 7 Sewing Machine



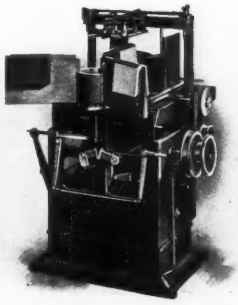
Cloth-cutting Machine



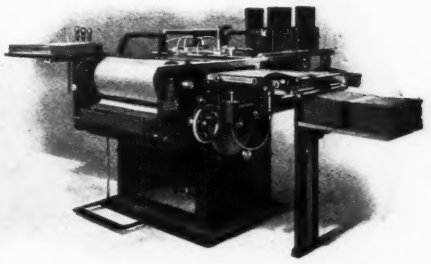
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Perfect *facsimiles* of typewriting

can be obtained on any size or style letter printing-press whenever you use

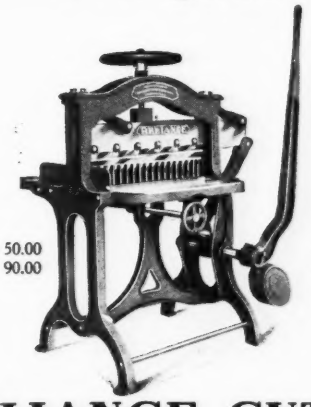
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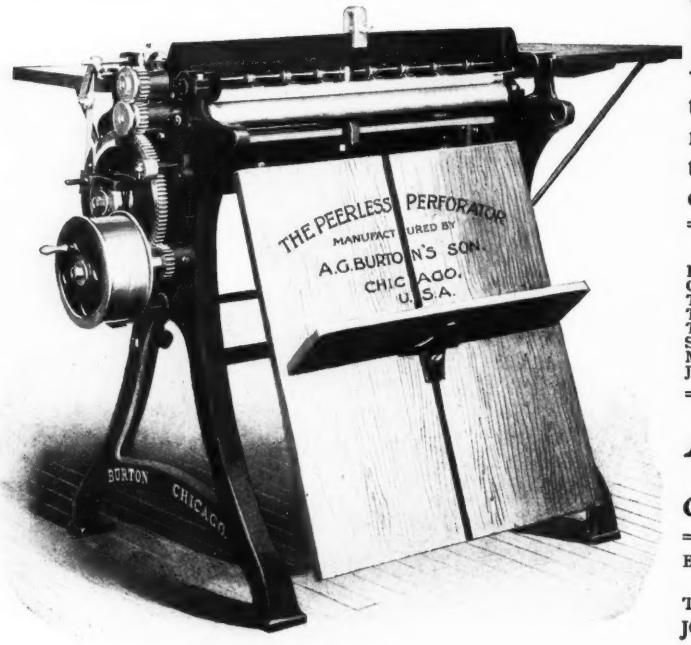
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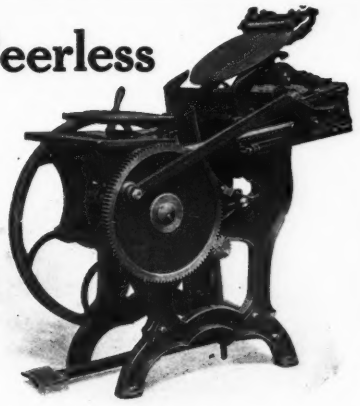
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133 to 139 South Clinton Street
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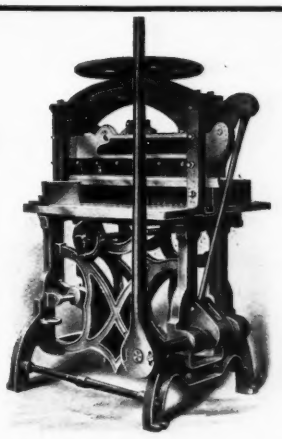
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The Peerless Job Press



Can be fed at higher speeds, because the sheet is laid on an *inclined* platen at *absolute rest.*
The Peerless runs without noise and jar and is easily operated by treadle.
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There are no obstructions to the feeder.
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We've been building these presses twenty-nine years.
Built in six sizes. Send for Booklet.

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Superior in every detail — compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counter-balance, within the frame, out of the way and saving floor space.
Not a back-breaking cutter.
Frame strong, heavy, doubly braced.
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Four sizes — 23, 25, 30 and 32 inches.
Over 8,500 Peerless machines in constant use. Send for Booklet.

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Builders of the PEERLESS GEM POWER CUTTERS

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The most durable, efficient and reliable press.

Our improved chuck takes a 5½-inch x 8½-inch die (or 2 or 3 dies), permitting a **greater variety** of work to be done, including 2 and 3 colors, in one impression.

The opening to feed the sheets is 30 inches.

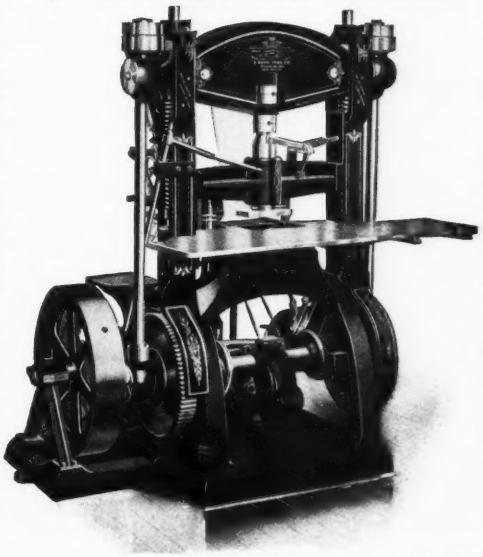
The efficiency and delicacy of its **wiping device** is such that the **proper ink** can be used and run in the condition in which it should be run, which is essential in order to produce the highest grade work, and with 43 to 50 lb. wiping paper.

We guarantee a greater number of impressions can be run from a non-case-hardened die than on any other make of press.

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The only press with a universal, self-centering (on any size roll) **paper roll shaft.**

Is a triumph of simplicity.



Contains less than half as many parts as other presses of its kind, yet has every possible attachment for its convenient and successful operation.

Is constructed with a view to longevity, convenience and easiness of operation.

All adjustments can be made while press is running.

Its operation is entirely automatic, and it can be run at 30 per minute on either large or small dies.

Its output is produced at the **lowest possible shop cost.**

The only press that retains its accurate and positive registry for an indefinite period of years.

Our price includes us furnishing an **instructor** to teach some one how to operate our press, also every detail known to the art of embossed printing.

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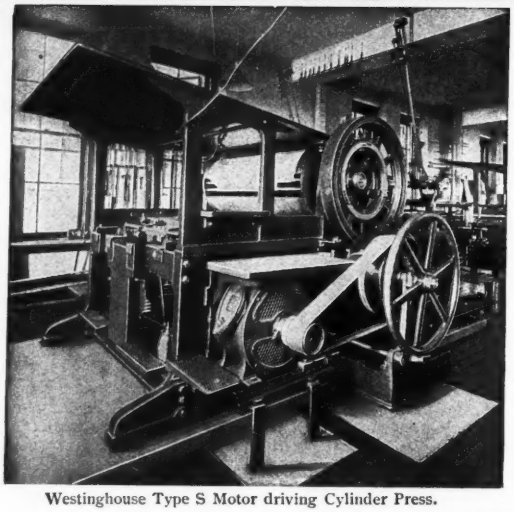
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Westinghouse Type S Motor driving Cylinder Press.

Reliable Motors For the Printer

A Westinghouse Motor once properly applied to a press, a folding machine, a binder, or other printing machinery, requires little more attention than an occasional oiling. Start the motor and the operator can give his entire attention to the work in hand. The motor can be relied upon to be always ready, and to develop the full producing capacity of the machine.

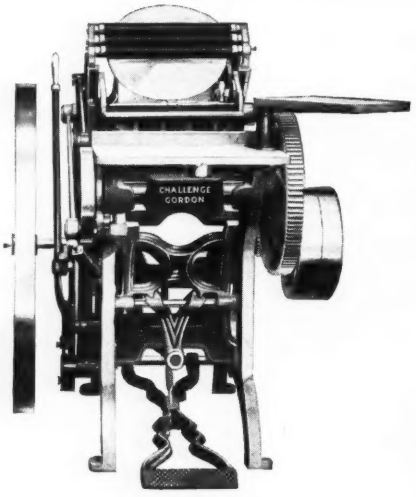
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Artistic work is the product of thought and skill in composition and excellence of presswork. The accurate, rigid impression, proper ink distribution and general mechanical excellence of

The Challenge-Gordon

Job Press fit it for the most exacting work, while its speed is a potent factor in profit-making.

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is manufactured only
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This is the most reliable ink to be had.

It contains more concentrated value than any other black ink.

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We are the makers of the celebrated

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The cleanest working ink made.

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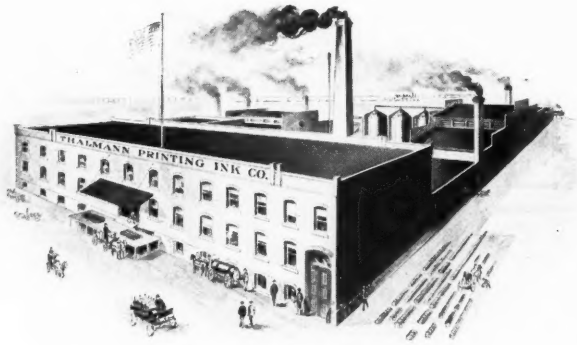
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MAKERS OF **INKS** FOR EVERY PURPOSE

Letterpress
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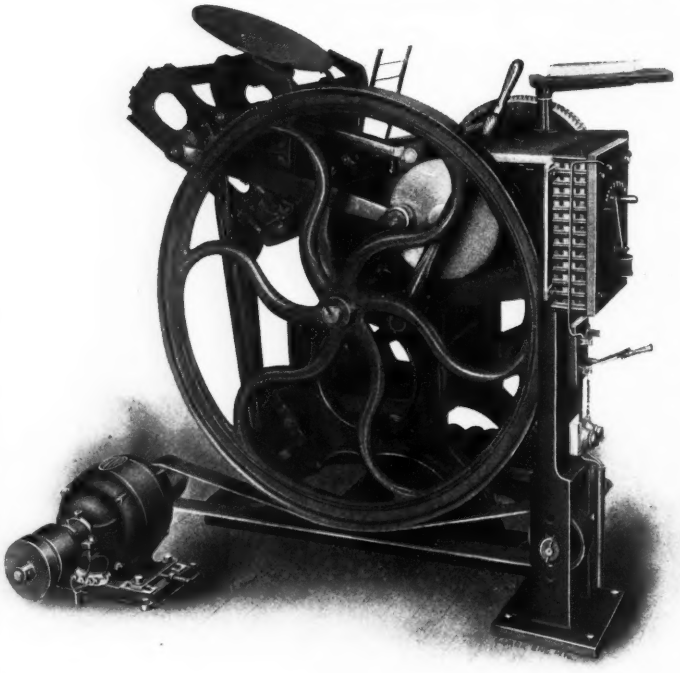
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WATSON MOTORS



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Are Successfully Driving
PRINTERS' ENGRAVERS' *and* BOOKBINDERS' MACHINERY
in every State in the Union.

They are adapted to either Belted or Direct-connected Drive.

They are steel-frame, multi-polar Motors, built to sell on Quality instead of Price.

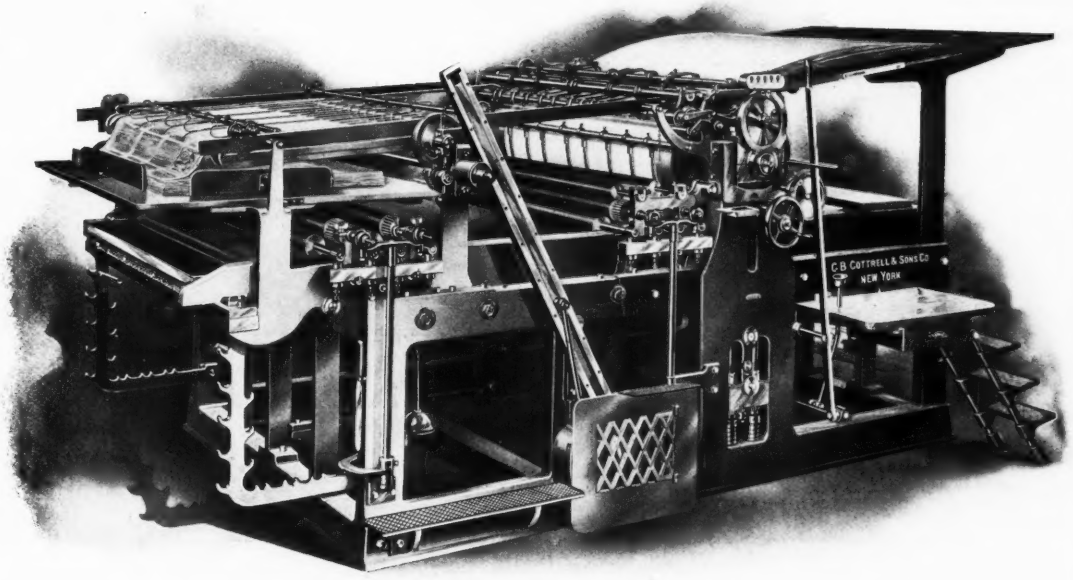
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They are Economical because they are designed and built for the work by engineers who "know how."

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The Mechanical Appliance Co.

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THE COTTRELL

High-Speed Two-Revolution Press

Is especially designed to print the most difficult photo-color reproductions and is the ideal machine for three and four color work

IT EXCELS IN THE FOLLOWING IMPORTANT FEATURES:

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REGISTER—Absolute register guaranteed, and on this account the Cottrell Press is best adapted for the exacting demands of three-color and catalogue printing.

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"Investigate thoroughly and it will be a Cottrell."

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The advantages accruing to the printer or advertiser through using this line are nearly without limit

By its use you not only create the proper mental impression of your house in the recipient's mind, but it may be employed for so many and diverse purposes that it can be taken as a "Trade-mark" paper, just as you adopt a certain style of typography. And nothing prints better

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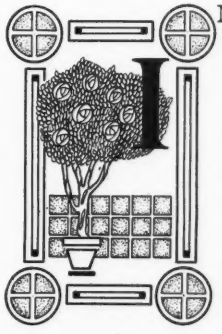
THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXIX. NO. 2. **MAY, 1907.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year.

DISCURSIONS OF A RETIRED PRINTER.

NO. X.— BY QUADRAT.

ILLUSTRATIONS OF THE PROGRESS OF AMERICAN TYPE-DESIGNS FROM 1870 TO 1890 — ROMAN BOOK TYPE INVENTED IN AMERICA — JAMES A. ST. JOHN, A SUCCESSFUL TYPEFOUNDER.



IN the March discursion of which this is a continuation, the illustrations of ornamental job types were brought down to 1860. For ten years after that time American letter-founders displayed no originality, either reproducing old-world type-designs or following old-world ideas in designing their own productions. Group A is representative of the best ornamental letters in general use down to 1870, all of them used in the United States. This group shows progress, and also marks the introduction of ornamental lower-case letters. It was from this point that American type-designers diverged, creating a new and better school of design. The old world idea was to elaborate and ornament the conventional alphabet. The American idea of design is inventive — characterized by novelty of form rather than of ornament, although the latter feature has not been neglected. This idea revolutionized job printing throughout the world, and gave American letter-founders that preëminence which they still maintain in this important branch of typography.

Nevertheless, invention as applied to display types had its origin in the European typefoundries. (I include Great Britain in the term European.) Such great parent designs of types as San Serif (our Gothic), Antique, Clarendon and French Clarendon, are each of them distinct inventions of form or of line, and all of European origin, and all, except the latter, introduced prior to 1860. These are familiar, but to preserve the sequence of illustration they are shown in Group B. In France, in the sixties, three variations of a new invention were produced and are shown in Group C. In Europe this family of types was not successful and did not grow; but in America it had a marked influence in producing the numerous variations of light faces which predominated in American typography in the half-decade from 1880 to 1885, as illustrated in Group G.

Invention in types requires novelty in the form or in the stems and serifs. I have named a few familiar inventions, each of which has given birth to great families of types. The common old style and modern and the French old-style Romans are inventions traceable to their origins, and parents of very numerous variations. Italic was an undoubted invention, and until a sloping Roman was invented it stood alone in its field, although thousands of italic faces were made. Old-style Antique is not an invention, as it merely combines the old-style form with the Antique stem. Boldface, condensed or extended Romans are none of them inventions, various as each group is. In the preceding article it was stated that in America no body-types had been invented. By that it was not meant to say that we had not produced many improved or desirable variations of the parent body-types. In that respect we have been prolific and successful. Exception was taken to the statement by men who know more about the subject than myself, and, after discussion, it was decided, correctly I think, that the Century Expanded Roman, designed jointly by Mr. De Vinne, the printer, and Mr. Benton, the typefounder, is a new invention. It is not new in shape, but it has a combination of stem and serif

that can not be classified with any other Roman. It is an admirable invention and I gladly acknowledge my error in overlooking it. If it has a defect I should say it was in the narrow difference between the thickness of the stems and the serifs, in so far as that difference is apt to become less distinguishable after the face is worn, but, on the other hand — (so mysterious and subtile are the qualities which give character to a type-design) — this very blending of stems and serifs



Group A.
Showing the most popular European ornamental type-designs in 1870.

may be the feature that makes it so obviously admirable. Cushing, Cushing Monotone and Cheltenham, all distinctive American faces, are none of them inventions in my opinion. I question whether they can be properly classified as book types, although they look well in page form. This is controversial ground, and if the reader will take the trouble to form his own opinion on this subject of invention by studying these various type-faces, I shall be better pleased than to have my opinion accepted as correct!

Irrespective of changes in type fashions, which in America occur about every five years, two great groups of letters — the texts and the scripts — are always in demand. These were the first job types made. It was in texts that the American inventive idea first disclosed itself. MacKellar's Card and Fancy Texts, produced in the early seventies, were the precursors of a long line of plain and ornamented text designs of first-class merit in their day, although now fallen into disuse. The texts which survive to-day in America are all based upon early European designs. I suppose it will be safe to assert that the series made and sold here as Caslon Text, copied exactly from an English original, and the series known as Cloister Black, which is an American revision of the former, are the most satisfactory letters of this class now made. A comparison of these two in the specimen books will prove good type study. The original series is not consistent in design; its sizes are not well graduated; the capitals L, F and C have a disconnected effect. In Cloister Black the English design is retained, but improved upon. It is made harmonious and consistent. The serifs are strengthened to a correct thickness, and are graded perfectly from the largest to the smallest sizes — a great improvement. The capitals are condensed where in the original they lose color by expansion. But the chief improvement is in the "set" or spacing of the letters. The English original is spaced too widely, so that each word appears as an aggregation of letters and not, as it should be, a unit to the eye. The eye of a learner reads each character in a word — spells it out — but the educated eye grasps the word as a whole. The spacing of the letters in Cloister Black is a return to the practice of the earlier printers and their prototypes, the great medieval letterers, whose work can never be surpassed in their field. Flemish Black is another satisfactory text which has survived for three centuries. In its smaller sizes it was known as Priory Text, and was kept alive by Mr. Phinney in the specimen book of the Dickinson Type Foundery until he extended it into a series of thirteen sizes under its present name. It came from Holland when that country was the leader in typemaking. Mr. Phinney has not succeeded so well in this as in Cloister Black. The lower-case overweights the capitals with few exceptions. In a text the capitals should dominate decidedly. No examples of these three series are shown; they are in the current specimen books, and merit study.

It would take more space than can be afforded to show the evolution of text designs in America. The same objection prevents the illustration of the evolution of scripts. Undoubtedly American scripts, conventional as well as characteristic, are superior. The scripts offered by the typefounders



Group B.
Four European Inventions.

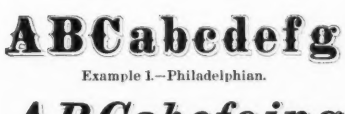


Group C.
Variations of a French invention of the sixties, which was revived and extended in America in the period 1880 to 1885 (see Group G.)

at the present time are perfect. The reform in scripts from the elaborate but too diffuse grace of the great Penman and Spencerian series was commenced by the admirable Plate and Bank Scripts of the Barnharts. Invitation, Inland French, Tiffany Upright, Tiffany, Tiffany Extended and Bond Scripts leave nothing to be desired. From the beginning American letter-founders have been in advance in scripts, and

have produced an astonishing variety of designs. In America, also, the smallest as well as the largest script faces have been made. Here again in default of examples, the study of the type specimen books will bring to the printer-student an enhanced appreciation of the genius of American letter-founders and the unparalleled precision and delicacy and ingenuity of American letter-punch cutters.

Excepting text letters, the first important original American development in type-design was in heavy-face shaded letters, represented by Group D. These came into vogue about 1870 and about 1875 gave place to the lighter faces of shaded letters shown in Group E. The first American letter of the shaded class was Philadelphian (example 1), patented September 26, 1867. It was the second type-face patented by the Johnson Type Foundry, the first being a heavy Gothic made to imitate the American flag, patented in 1856. In 1861, it was reintroduced to work in red and blue to suit the demand of patriotic feeling in the war time. The first patent for an American type-face was granted to George Bruce for an admirable script, known as No. 2000 in the last Bruce specimen book. As we approach (in 1867) a period prolific in the production of new designs, it is interesting to note that the foundry which was to lead the way and excel others had only patented two designs up to 1867, and that there was an interval of twenty-one years between each patent. Philadelphian broke the spell. It is not inventive, but it easily surpassed all previous ornamental shaded letters of its class, and was a revelation of what could be done to impart the softness and delicacy of lithography to a heavy design. It was the aim of the American designers to rival the effects obtained on the lithographic stone, and in this they succeeded. Contemporaneous with the heavy and light shaded letters a class of strong unshaded types were produced, and these are represented by Group F. These groups are necessarily limited to a small percentage of successful designs, and as no exact line of demarcation between the prevailing fashions existed, the periods assigned to each group are necessarily approximate. These type-faces, which in our strenuous progress have been left hopelessly in the rear, deserve to be shown in this series of historical narratives. They made



Example 1.—Philadelphian.



Example 2.



Example 3.



Example 4.



Example 5.



Example 6.



Example 7.



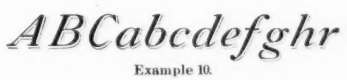
Example 8.



Example 9.—Made by Bruce.

Group D.—Period 1870 to 1875.

All, except Example 9, originated by MacKellar, Smiths & Jordan.



Example 10.



Example 11.



Example 12.



Example 13.



Example 14.



Example 15.



Example 16.



Example 17.—Bruce.



Example 18.

Group E.—Period 1875 to 1880.

All, except Example 17, originated by MacKellar, Smiths & Jordan.



Example 19.



Example 20.



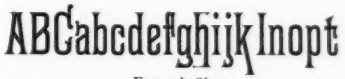
Example 21.



Example 22.



Example 23.



Example 24.



Example 25.



Example 26.

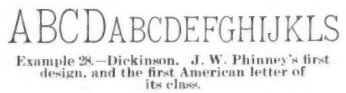


Example 27.

Group F.—Period 1875 to 1885.

All originated by MacKellar, Smiths & Jordan.

fortunes for the letter-founders who produced them, and put American types in the lead throughout the world. They represent the utmost skill of designer and punchcutter. For most of them this may be the last appearance in a printed page. Typefounders' specimen books have a habit of quickly vanishing, and it is meet that they should be preserved in the pages of THE INLAND PRINTER, which will be in centuries hence the original source of historical information concerning these times. Those who would forget and



Example 28.—Dickinson. J. W. Phinney's first design, and the first American letter of its class.



Example 29.—Dickinson.



Example 30.—Dickinson.



Example 31.—Dickinson.



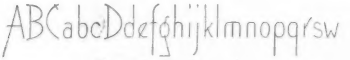
Example 32.



Example 33.—The first success of the Central Type Foundry.



Example 34.—Central.



Example 35.—Central.



Example 36.—MacKellar.



Example 37.—MacKellar.

Group G.—Period 1880 to 1885.

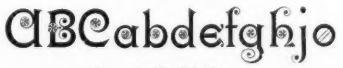
Not all of this period, but all representative



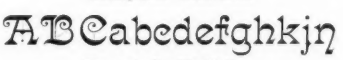
Example 38.—MacKellar.



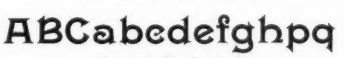
Example 39.—Dickinson.



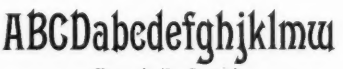
Example 40.—Dickinson.



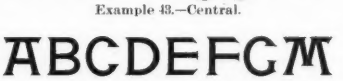
Example 41.—MacKellar.



Example 42.—Central.



Example 43.—Central.



Example 44.—Central.



Example 45.—Boston.



Example 46.—Central.



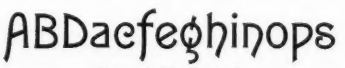
Example 47.—MacKellar.



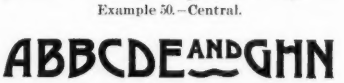
Example 48.—Central.



Example 49.—Boston.



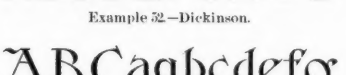
Example 50.—Central.



Example 51.—Dickinson.



Example 52.—Dickinson.



Example 53.—Dickinson.



Example 54.—Dickinson.



Example 55.—Boston.



Example 56.—MacKellar.

Groups H and I.—Period 1885 to 1890.

During this period the Central, Dickinson and Cleveland Type Foundries were the leaders.

put out of sight these monuments of past skill and past successes are unworthy followers of an art which boasts that it is the preserver of arts.

About 1880 the type-fashions changed to the light faces shown in Group G, the prototypes of which were the types of French origin shown in Group C, which came to the height of their popularity twenty years after their introduction. In the period of 1880-1885 American typography was characterized by good taste and extreme delicacy. During that period Old-style Antique was considered a bold-face, while to-day it certainly is not in that class. The types of Group G were used with the light-face shaded types of Group E, which indeed they were made to supplement. After 1885 the medium weight ornamented types of Group H came into use, together with a great variety of eccentric letters in which the inventiveness was very marked (Group I). Up to 1885 the larger proportion and all the very successful job-type designs were produced by MacKellar, Smiths & Jordan, of the Johnson Type Foundry. In 1885 the supremacy of MacKellar was disputed, first by St. John & Schraubstadter, of the Central Type Foundry of St. Louis, and by the Cleveland Type Foundry, the Dickinson Type Foundery and by others in a lesser degree. The advent of Harper (example 48), and Century (example 49) marked a change in taste to the bizarre, which induced the production of many fantastical designs, many of which lacked every merit, unless mere eccentricity is one; these have been excluded from the illustrations. Harper and Century are artistic. The former, I believe, was designed by the great artist Abbey, who at that time was contributing a fine series of Shakespearian illustrations to *Harper's Magazine*, in which he used lettering from which the Harper types were copied. Century was likewise found

in the works of an artist in the *Century Magazine*. The first success of the Central Type Foundry was the Geometrics (examples 33 and 34) shown in Group G. MacKellar attempted unwisely to follow the demand for the eccentric, but without any success. He had shown his competitors the way to fortune and success, and in the end they bettered the instruction. The Cleveland Type Foundry was remarkably successful, but none of its faces survive to tell the tale. The Central and Dickinson Type Foundries disputed the palm of leadership, and both progressed rapidly.

During this period of twenty years all the foundries made great progress in the plainer faces, and in body-types. MacKellar produced the great Ronaldson family of faces. The Dickinson, Farmer, and Central Foundries introduced various forms of the French old styles, termed Elzevirs by the French, by whom they were reintroduced from the times of the Elzevirs of Holland. The Gothics particularly were brought to great perfection. Competition was keen, the market expanding, and every week brought its surprise to printerdom in the shape of a new idea or design. In 1890 the period of the purely ornamental and the fantastic came to an end in America, and the introduction and immediate success of the De Vinne series by the Central Type Foundry brought the short reign of St. John and Schraubstadter as leaders of type-fashions to a triumphant close. I suppose that no other series of job types has had so extensive a sale as De Vinne. Its effect on typography has been most beneficial, but the development of the De Vinne family, and of the masculine types which have predominated since 1890, by the successors of MacKellar and St. John will be discussed in the next article.

Many meritorious designs have been unavoidably omitted from the representative illustrations, particularly a number of the productions which made the Cleveland Type Foundry famous in its day. Farmer, Marder, and the Barnharts also produced many popular series in the period under discussion, so prolific in typographical novelties. My aim has not been to represent the product of the various foundries, but to illustrate those types which best illustrate the progress of American design.

American letter-founders have been as prolific in borders as in types. While the artistic designs and delicacy of Derriey's French borders have never been equaled, our combination borders had the merit of extraordinary ingenuity. In borders America may be said to have held its own with Europe.

Thomas MacKellar, whose career has already been related in these articles, dominated the type-making business from 1870 to 1884, in which year he retired, leaving the management to a younger generation. From 1884 to his retirement from business in 1892, James A. St. John was the leader. It is not asserted that to these two men belonged all the credit for the achievements of their respective typefoundries; doubtless they received the aid that was absolutely necessary to their success from partners and employees; but this is not the place to go into such details. It is conceded by all that the policy, the character, the enterprise of each establishment was imparted by the men here named; and I believe that no matter what partners or subordinates these men might



JAMES A. ST. JOHN.

have had, and no matter where their foundries might have been located, they were made of the stuff that always spells success.

Before 1890, Joseph W. Phinney, of the Dickinson Type Foundery, had shown unmistakable evidence of genius as a typefounder. Examples 28 to 31, 39, 40 and 51 to 54 illustrate Mr. Phinney's earlier successes. His chief and best work has been done since 1890, and will be discussed in the next article.

James A. St. John was born in Harbor Grace, Island of Newfoundland, on September 23, 1841, and was the youngest son of W. C. St. John, a writer and publisher, who removed to Boston, Massachusetts, in 1853. In 1857, young St. John found employment in the Boston Type Foundry in

the salesroom. In 1869, the foundry being operated by a coöperative association, of which, however, St. John was not a member, he was elected manager. In 1871, Mr. J. K. Rogers having secured a majority control, it was determined to start a branch foundry in St. Louis, and Mr. St. John was sent there to manage it. In 1875 he united with Mr. Carl Schraubstadter, who was superintendent of and a stockholder in the Boston Type Foundry, in buying the St. Louis branch, changing the name to the Central Type Foundry. It was a success from the beginning, and in ten years became the leading foundry of the United States in reputation if not in volume of business, taking a decided leadership in type-designs and successes. It was the first Western typefoundry to sell its type in any considerable quantity in the Eastern States and abroad. Its reputation was also increased by the excellent manufacturing abilities of Mr. Carl Schraubstadter. James A. St. John was the encourager of designers, and the first typefounder to really encourage the sale of his types by his competitors. He had broad ideas, unhampered by precedents, and earned and deserved his success. In his busiest years he found ample time to devote to athletic sports, and at one time was either president or vice-president of every athletic club in St. Louis, as well as being a liberal patron of all of them. In 1888 Mr. John K. Rogers, of the Boston Type Foundry, died, and his majority interest was purchased by Messrs. St. John and Schraubstadter, who thereafter operated both foundries until 1892, when they sold both to the American Type Founders Company for a sum which gave to each partner an ample competence, the fruit of seventeen years' labor. Theirs were the only foundries which were purchased for spot cash. Mr. St. John returned to Boston with his family, living a life of leisure, until his death in 1901. He had one son, Carl, who now resides on a ranch in Missouri, which he owns and operates.

(To be continued.)

LEAD-PENCILS NOT "LEAD."

Lead-pencils originated with the discovery of graphite mines at Borrowdale, England, in 1554, and not a particle of lead is used in their manufacture. The name "lead-pencil" came through a confusion of the German terms. Graphite, so strongly resembling galena (bleiganz), was given the name of blei (lead), and to distinguish it from the lead already found, it was called Wasserblei (Molybdena). To make matters more confusing, the makers of lead-pencils called themselves Bleiweisschneiders (white-lead cutters).

The early method of manufacturing lead-pencils was most wasteful, but in 1795 Conte, a Frenchman, tried using pulverized graphite and binding-clay, thus utilizing all the mineral and producing pencils of varying hardness, according to the amount of binding-clay added.

Written for THE INLAND PRINTER.

COARSE-LINED AKROTONES.

BY A. H. M.



THE accompanying specimen is printed from an electrotype that was reproduced from a sixty-five-line akrotone automatically engraved in celluloid on the akrograph engraving machine.

The lines run horizontally instead of vertically or at forty-five degrees as ordinary half-tone screen lines are placed.

While this is wholly a tentative effort, it shows a softness in gradation that has a pleasing effect. The high lights could have been brought up purer white by simply setting the engraving tool a bit deeper, but this would then



COARSE-LINE AKROTONE AT SIXTY-FIVE LINES PER INCH.

have also cut the shadows deeper to the same extent, so what the high lights would have gained would have been lost in the shadows, and the resulting range of contrast would have been less than is seen in the specimen. The technic of the process is simple, for it is quite obvious if the engraving tool is not set any deeper the shadows will not be changed, and it is equally self-evident that if the black lines in the high lights were made narrower, the high lights would be made whiter. The query, then, is how is one to change the machine so as to modify the high lights and not affect the shadows? The answer is found in the interchangeable gears with which each machine is supplied that enable the operator to quickly change from one set of lines to another. With the *same* depth of engraving seventy lines would give greater contrast than sixty-five, and seventy-five still more. If they are increased so far that the inverted V-shaped printing ridge has its printing face cut away, the tonal relation will remain unchanged thereafter. It is possible to

so "overcut" engravings by this process, wholly in an automatic manner, that the overlay effect is at once produced in the engraving itself without any extraneous steps whatever.

These akrotones when made from a positive carbon relief form very satisfactory high-light interpretations for lithographic work in monochrome or three-color work without any spotting out, reëtching, staging, hand-tooling or other like steps. This will be understood when it is explained that where no lines are to appear in the lithographic transfer the cutter simply "skips," producing no grooves in the celluloid because of its not being set low enough to reach the *lowest* parts of the relief. The incised grooves are then filled with soft litho-crayon, the surplus wiped as in copperplate printing, and a transfer pulled by means of any of the well-known methods.

Three-color workers will appreciate the possibilities of the process along these lines.

Akrotones can be engraved at any angle, at any standard, or, if desired, special lines per inch, in the shape of one, two, three or more cross lines. They are very serviceable when used as the tint-block in duotones or general colorwork, and in the production of special cloud or foreground effects on shading medium films they can not be surpassed for simplicity of manipulation or effectiveness of results.

The safety tints and medium large lettering on checks can be combined with portraits allegorical and conventional subjects, which are produced rapidly and with precision. The lettering referred to is a part of the tint, the whole or any part of which may be put in with straight, wavy, or cross-lines or stipples, as desired.

All the incisions are true "V" grooves that will mold with the sharpest outlines, in wax, lead or any cold stereotyping method, or the akrotone film can be cemented to a wood block and printed from direct.

JUST AS IT WAS.

The feeble poet took his pen and wrote a verse or so,
He'd not attempted writing since his health failed years ago;
He used the utmost care to see all words were written plain,
And, just to have the meter right, he wrote it all again;
Then to the editor it went. 'Twas taken eagerly;
The poet settled back content and waited just to see
If work of his would look in print as once it used to look;
At last the paper left the press, but just once glance he took;
The same old word was there misspelled, as in the years gone by.
The same old line was out of place, the same old commas shy;
The poet cast the paper down and tore his locks of gray,
Then used the same old cuss words till he dropped and passed away.

— *Denver Post.*

JUST AS IT IS.

The feeble poet would have cussed in quite a different way
If he had seen his verse set up as printers do to-day.
The printer plunks the keyboard — the machine must do the rest,
And the things they do to poets can hardly be expressed.
The same old word that was misspelled in the good old days gone by
And lines that were not placed aright and commas that were shy —
Are trifling slips we quite forgive the old-time printer man
But greet his fellow of to-day with many a heartfelt
Pstflzickerkumpflatfunkszptkq129&*—?.;ffi—œ(!Ugh

Written for THE INLAND PRINTER.

THE PRINTERS' LEAGUE OF AMERICA.

BY CHARLES FRANCIS.



THIS organization has been put before the general printing fraternity in so many ways and so complex a manner that it may be well to give some authoritative statement in regard to the movement, which, to state it very plainly, is to arrive at a method by which the immense waste of labor through strikes and lockouts may be averted and a better feeling engendered between the employer and the employee.

It may be well in starting this article to say that the views set forth in a pamphlet by Henry W. Cherouny for the Printers' League and by its consent have *not been adopted*, but were *approved* without reading at a meeting held about the beginning of February; that the by-laws of the New York Employers' Branch contained in the same pamphlet were adopted *with amendments*, and herewith we enclose a copy of the amended by-laws:

BY LAWS
OF THE
NEW YORK BRANCH
PRINTERS' LEAGUE OF AMERICA.

Adopted February, 1907.

ARTICLE I.

OBJECTS.

SECTION 1. *General Object.*— The purpose of this League is to abolish in the printing and allied trades the system of making individual labor contracts and to introduce the more equitable system of forming Collective Labor Contracts.

SEC. 2. *Special Object.*— It is also the object of this League to establish in conjunction with the representatives of the employees' unions, the necessary organisms for collective negotiations, and to defend the common interests of the printing trade as well as the special interests of the Employers' Branch thereof; furthermore, to nominate Representatives of the employers in the National and District Joint Commissions of the Printers' League of America, and finally, to do whatsoever is possible to establish local and national Common Trade Courts for the adjustment of points in dispute under existing Collective Contracts.

SEC. 3. To prevent by mutual consultation and conciliation all strikes or strife between employer and employee, and as a means thereto to use the methods embodied in Sections 1 and 2, and to make agreements that if impossible to harmonize any matter it shall be arbitrated by an expert or experts in the business who is not at the time interested; such arbitration to be recognized by all parties thereto.

ARTICLE II.

MEMBERS.

SECTION 1. Any person who owns or represents a printing establishment, wholly or in part, within a radius of fifty miles of the City Hall of New York, can become a member of this League; provided, however, that he abides by the laws and usages of the Printers' League of America.

ARTICLE III.

OFFICERS.

SECTION 1. The Officers shall consist of a President, Vice-President, Secretary, Treasurer and an Ex-

ecutive Committee. The Executive Committee shall consist of five members, together with the President, Vice-President, Secretary and Treasurer.

SEC. 2. The Officers shall be elected every year by the League. The members of the Executive Committee shall be appointed by the President, subject to the approval of the body, in such a way that only two of the whole number of members are renewed every year.

ARTICLE IV.

FUNCTIONS OF THE OFFICERS.

SECTION 1. The Officers shall perform the duties usually incumbent on society Presidents, Vice-Presidents, Secretaries and Treasurers.

SEC. 2. The Executive Committee shall open communication with all employing union printing houses of the District of New York, and also fraternize with similar branches of the Printers' League of America.

SEC. 3. The Executive Committee shall also open communication with all employees' unions in the printing trades in the District of New York for the purposes set forth in Article I of these By-Laws, and endeavor from the start, until the National Printers' League shall have been formed, to establish a Board of Conciliation, acting, if possible, in conjunction with the existing Board of Conciliation of the Newspaper Publishers' Association; but if this is not possible, to conclude a similar treaty in the name of the union book and job printers.

ARTICLE V.

INITIATION FEE AND DUES.

SECTION 1. The Initiation Fee of this League shall be Five Dollars. The regular dues shall be two dollars per month.

ARTICLE VI.

MEETINGS.

SECTION 1. Regular meetings shall be held quarterly, or at the call of the President. The Executive Committee shall meet weekly whenever necessity requires.

SEC. 2. Officers or members of the Executive Committee who do not attend the regular or called meetings for two consecutive meetings without sending satisfactory reasons for same, shall be deemed to have vacated their office and a new appointment may be made.

SEC. 3. The order of business at each regular meeting shall be as follows:

1. Calling of the Roll.
2. Reading and Adoption of the Minutes.
3. Reports of Officers.
4. Reports of the Executive Committee.
5. Reports of Special Committees.
6. Regular Business.
7. Special Business. At Special Meetings the Special Business shall be taken up immediately after the Roll Call.
8. New Business.
9. Election of Officers.

ARTICLE VII.

AMENDMENTS.

SECTION 1. These By-Laws may be amended by a two-thirds vote, at any regular meeting, but no amendment shall be entertained unless it shall have been proposed in writing at the next previous regular meeting.

The objects sought to be attained could not be accomplished by the small coterie of followers for the installation of so important a movement as is contemplated. In the first instance the Printers' League has no quarrel with either the employers' or employees' organizations now in existence, both of which if we trace them back, find their existence due to circumstances of compulsion. The unions were formed to protect the rights of the workingman and were so used for many years with more or less varying success until they made themselves felt, and this compelled the employers to organize and these bodies became settled into two great armies set over against one another, always striving for an advantage and being in almost all respects enemies of one another. Such a condition only leads civilization back to patriarchal days, and to make our story short the strike inaugurated January, 1906, by the International Typographical Union for the eight-hour workday left the employers in the condition of no organized body with whom this powerful union could negotiate. The situation therefore appealed to a number who have been watching the trend of events, that an organization national in its character, which could be made to conserve the interests of both employer and employee working together harmoniously for peace and justice, could be formed at this time, and a meeting of such was called.

At a subsequent meeting it was decided to request Mr. Henry W. Cherouny, who has made a study of the German movement in this direction, to compile a constitution and by-laws which we could advocate as a panacea for all ills. As it came to us it did not partake of the nature of a constitution and by-laws, but was largely an explanatory pamphlet of what was being accomplished in Germany with good results, and this pamphlet was approved by the meeting previously spoken of.

The real object of the Printers' League is industrial peace; if such an ideal can be reached it will save a vast expenditure of labor and money in useless strife, as may be exemplified by stating that the strike of the International Typographical Union for the eight-hour day has so far resulted in an outlay of no less than $8,000,000 to both parties, to say nothing of the privations and sufferings and discord and a great amount of money which can not be accounted for by either side statistically, and when we consider also that in the twenty years from 1881 the vast sum of $450,000,000 has been statistically accounted as lost, it becomes only natural to assume that it is time for a *new system* to be inaugurated and this new system we are attempting to supply by means of the Printers' League in our own department of the world's business, and we should be the leaders in any movement looking to the betterment of mankind at large.

Locally we find a manifest interest in the movement which, stated simply, means that we meet together, an equal number of employers and employees, to take up and study any and all questions looking to the equalization of the benefits to be derived from productive labor and to obtain

for both classes an equal distribution of the results thereof.

We are accused of becoming by this move a prey upon the customer; but is it not a fact that the parties engaged in strife and thereby incurring losses amounting to $8,000,000 must of necessity not only injure the customer's business and output, but also look to the customer to make good this loss of money and waste of material and time, and in the present conflict which has been waged so bitterly for a reduction from nine to eight hours, substantially for a matter of three years?

Our organization on either side if adopted will compel all the parties thereto to finally decide by arbitration any differences that may arise, and these differences will not be brought to the heat and unreasonableness of parties who have become acrimonious and bitter with one another, but will be brought before the tribunal represented by both parties and discussed and weighed in regard to the effect it will have upon the business throughout the country, and particularly in the locality affected.

The one main feature being that the employer and employee are in business for mutual profit, that each has rights, and to maintain the principle of brotherly love in all our transactions.

Before closing we want to deny the credit for being first in the field with the ideas incorporated in our organization. The pressmen's contract with the Typothetæ shows the same drift of ideas, and the only thing that we claim is an effort to make universal the application of a peace project for the settlement at all times and under all circumstances of our labor troubles, and to try and apply in our own national family the principles which have been promulgated as between the nations at the Peace Congress at the Hague, as it seems wise to first apply such principles at home.

PLAN AND SCOPE

OF THE

PRINTERS' LEAGUE OF AMERICA.

(As adopted by the Plan and Scope Committee Nov. 27, 1906.)

ARTICLE I. The name of this organization shall be "Printers' League of America."

ART. II. The membership of the New York branch of Printers' League of America shall consist of only such persons as own or manage, wholly or in part, printing establishments within a radius of fifty (50) miles of the City Hall of New York City, whose employees are members of recognized employees' unions.

ART. III. *Sec. 1.* The object of the Printers' League of America is to discard the system of making individual labor contracts and instead to introduce the more equitable system of forming collective labor contracts.

Sec. 2. The Printers' League of America shall also provide necessary means for successful and equitable adjustment of points in dispute under existing contracts, establishing a local trade court for this purpose.

ART. IV. The New York Branch of the Printers' League of America shall be prepared to fraternize with similar branches of said League in other cities, when formed, and to amalgamate into a national body as soon as it shall seem advisable so to do.

We enclose herewith the original plan and scope which was adopted and the by-laws previously mentioned also as revised and adopted, and may state that we live in hopes of an emanation from this source of industrial peace for all labor throughout the United States.

Written for THE INLAND PRINTER.

THE "OFFICE BUILT" PICTURE.

BY H. E. N. DAVENPORT.



THE "little" printer is the man I'm talking to here — not him of the independent state which requires not that he look at the cost of things with painfully careful eye.

This little printer may easily add a little to his little business profits by a side move toward art — modestly spelled with lower-case "a" so as not to lead others to expect too much at first. But the days are with us wherein it behooves us to take account of the fact that "pictures pay" and that, as printers, we must get next to their possibilities in every way possible.

It often happens that a job requires but a trifling art treatment to give it quite an air of originality and distinction; and were the printer so fixed as to be able to produce a fairly good drawing, a cut could be made that would exactly fit and yield considerable as an ultimate proposition.

I advocate the establishment of a "little art corner" somewhere in the office, fitted with a table and drawing-board with accessories — ledger-paper and cardboard for black and white drawings, india-ink, fine pens and coarse (Gillott's No. 170 is a good pen for fine lines), a few brushes ranging from fine to coarse, a T-square and brass-edged rule. A few water-colors also should be at hand for certain use.

A drawing must be a third to twice larger than the cut to be made from it. Practice is necessary to secure a good strong, smooth "clean-cut" line that will photograph without ragged edges; but practice will get the right result, and much less practice indeed than you may at first believe. I have seen such surprising results from a little effort in this direction that I feel disposed to urge the matter upon the attention of any printer who feels drawn to this idea but who has not given it thought or attention.

One of the very first things he is likely to find use for is a good pantagraph. I use the word



The Blind Man

Can't see whether your printed matter is good, bad or indifferent,

But Your Customers are not

blind men — are they?
We'd like to show you what we consider the best commercial printing now being done in this town. May we call with recent samples?

FIG. 2.

Post-card hint. Using cut reproduced from black and white enlargement from newspaper ad. by means of a steel pantagraph.

good, advisedly; knowing that most of them are not. This little mechanism, with the work of which most of us are familiar, is like the traditional little girl of the verse, for "when it is good it is very, very good, and when it is bad it is horrid." I saw recently directions for making such an instrument, using lengths of furniture and fastenings and pointers of wire-nails. Better still are those sold for 20 or 25 cents in the art or stationery stores; but neither is reliable. It "cramps" the circles when required for letter O, for instance, making an oblong instead of a true circle, etc. Recently I had the good fortune to get a *steel* pantagraph; and feel very proud of my efforts since then — because they yield a sightly result from careful copying or tracing about outlines the reproduction of which is wanted. I took an old newspaper initial T and threw it up into a somewhat large drawing from which the initial here used was made.

The figure with the eye-glasses was one occurring in a newspaper advertisement done in outline. I changed the glasses, put more detail into the picture and use it here to illustrate the first of a proposed series of post-card advertisements for the printer. Nothing is cheaper than a 1-cent postal, and the printer who will utilize Uncle Sam's little pasteboard by sending them out with illustrated "talks" may reap a harvest from names selected from those in his neighborhood using printed matter. Figures are the hardest things to get good, of course. One may draw them bodily at first while securing control of the instrument, if that be used, but after a while the original subject may be altered so thoroughly as not to be recognized, and free-hand work may finally follow. Figures from different pictures may be utilized by merging them into a group sometimes; though the single figure is the simplest treatment and usually permits best results. He who will constantly make effort to improve is certain to finally turn out work that will receive favorable notice at the hands of those who see it.

Another direction in which drawing can be utilized, and immediately too, is in making enlarged letters for certain exigencies where a big letter is needed — perhaps a word or a line not to be had otherwise without expense in time and money. I have in mind now the printing of posters when good letters run shy, or there is nothing big in the cases to meet certain sudden demands.



FIG. 3.

Reproduced from letters in a foundry book. Outlined in black from a small solid letter. Drawn 2¼ inches high to fill in a certain space. Any size is possible and any treatment for color.

Any letter of the right shape may be enlarged by use of the instrument referred to, and kept outline or made solid; or the inside of each may be decorated or filled in as you please. The simplest outline and "stipple" effect are indicated in the two letters reproduced from a quick drawing of two letters occurring in a typefounder's catalogue. They are suggestive, and if drawn properly on patent-leather the letters themselves could be cut out solidly, glued to wood mounts and made to serve instead of line cuts as contemplated in my own work. Even heavy kinds of cardboard, pressboard for instance, could be used on a pinch,

instead of the patent-leather, if the job did not call for a long run.

The next illustration, showing letter E, is designed to give you a hint for a series of letters like this printed on post-cards, in two colors, the writing within the outline being kept away from the latter so that it can be cut out and mounted separately for a color-block. The idea in this is to send as many cards as required to spell out

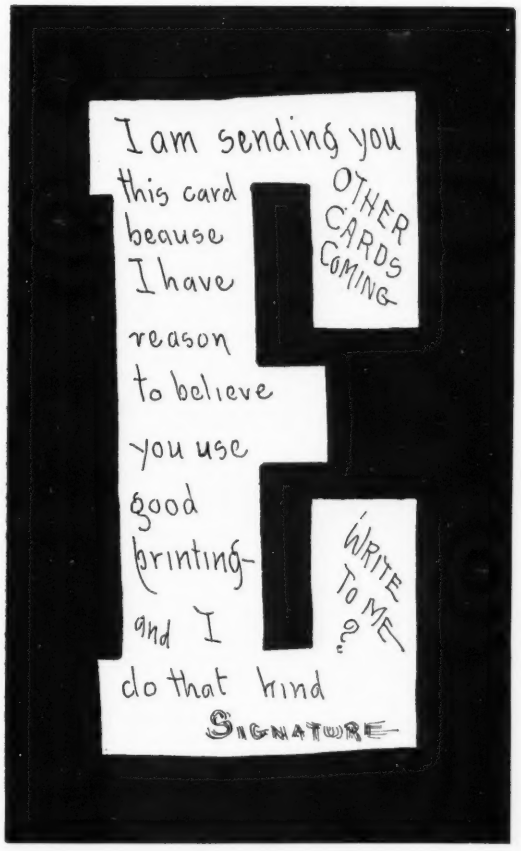


FIG. 4.

One of a suggested series of letters spelling the name of a firm or an article.

your name or any other word, such as the name of a customer's product. Having facilities of this kind and ideas, you can make them all work to the good of the shop and often may secure work or clinch a doubtful order by suggestions of value to the customer, and which may be carried out in a happy way by the fact of your possessing the drawing habit, so to speak. The subject is worthy of more than your passing thought, and this is written in the hope of stimulating you to have a try at it in the way above pointed out. There is nothing impractical or impossible in it; but much that will develop if you once get into the idea, but which space does not permit of even mention at this time.

Written for THE INLAND PRINTER.

THE PROOFREADER'S ASSISTANT.

BY F. HORACE TEALL.



THE copy-reader, or, as more frequently called, copy-holder, should be a real assistant to the proofreader, and the competent one actually is a helper; but unavoidably it often happens that the one who should be a helper acts much more as a hindrance. We say unavoidably because the work is quite commonly done by young boys or girls who have everything to learn as workers. Of course many of them gain experience enough to make them valuable, and some even do so well that their value is recognized and acknowledged by increase of pay and of responsibility, and by giving them some of the actual proofreading work, especially revising. Some of these eventually become proofreaders. It is largely in the interest of these regular and progressive workers that this is written, but the others must have some attention first.

Always the main responsibility of the work must rest with the proofreader. Of course it is often an undoubtable fact that the error for which he is blamed has been missed through fault in the reading of the copy; but this is merely incidental, and it is seldom, comparatively, that the proofreader will find any such plea profitable. This can not be discussed now; it is mentioned only to lead up to the copy-holder's work. He is properly answerable to the one to whom he reads, and when found by that one to be incompetent and hopeless, as one occasionally is, the proofreader should protect himself as well as he can by declaring that fact, when, if a change be not made, his only recourse is to stumble along with all possible caution, even at the cost of doing much less work.

When a boy or girl fresh from school is employed as copy-holder, of course the employer is most likely to be disappointed if he expects to have as much work done, and done as well, as he would get from an experienced worker. Yet many employers do expect it, and most of them demand it from the proofreader. But the only way in which the average schoolboy or schoolgirl — or commonly even an unusually quick one — can learn to be a good copy-holder is by beginning very deliberately, giving the utmost attention to accuracy, without a thought of speed. With the aid and careful direction of the proofreader, and sufficient willingness and effort on the part of the learner, very little time will be wasted by the utmost deliberateness in the beginning; without these, failure is almost certain, and almost sure to be followed by other failures.

The most important element of good reading is perfect enunciation. Every syllable should be so clearly pronounced that it can not possibly be misunderstood. It makes practically little difference whether every word is pronounced correctly or not — the point that is positively essential is that what each word is must be clearly told in the reading. A forcible illustration of what is meant by this may be drawn from personal experience. The writer worked once with a man who had read proofs for many years in the one place, and was known as a very good reader. His work was done on a morning newspaper, where the men worked in pairs, taking turns at reading aloud. He pronounced almost every possible letter separately, simply as a matter of precaution, although he pronounced his words in the ordinary way in conversation. Long practice in this way had made it a matter of unfailing working habit. One word that will exemplify the habit was Sioux. This he would always read as si-ouks. It acted as a means of thinking out loud the correct spelling of the word. This was merely a peculiarity of the way in which one man had learned to work. Not very many readers make quite so much elaboration of this kind, though most of them have some notions that must be learned by their copy-holders.

We shall probably not get beyond the beginnings in this article, but an occasional review is likely to be helpful in such matters, just as it is with school lessons. No one will ever be a good copy-holder without interest in the work sufficient to induce a study of how best to do it. And those who have such interest, and make such effort, generally find good employment and advancement. It is an indubitable desideratum to employers and proofreaders to have good copy-holders, and it is impossible to have them, except occasionally, without devoting some effort to their training. Most of the learners have to acquire knowledge that should be secured in school, but which they do not get there, although many of them show great aptitude as soon as they get the individual attention that is necessary for real instruction in their work.

It should be easy for a bright boy or girl to read plainly any ordinary English writing or print. It will not do to assume that any one will do it, though, without encouragement and training. Mere unaided experience will not commonly produce the desired result, and many beginners are ruined instead of helped by being left to flounder along for a while without help, and then discharged as incompetent. Any beginner who has this experience — and it is much too common — would do well to refuse to allow it to discourage him, but try again.

(To be continued.)

Written for THE INLAND PRINTER.

DESIGN AND COLOR IN PRINTING.

NO. II.— BY F. J. TREZISE.

ASSOCIATION OF TYPE-FACES.

In all association of lines whatsoever, it is desirable that there should be a reciprocal relation, and the eye is unhappy without perception of it.— *John Ruskin.*



FOLLOWING the consideration of what letter is appropriate for the work to be done, comes the question of the harmonious association of type-faces — the question of which type-faces can be used together and which can not, and the reasons therefor. Everything considered, the results which are the most satisfactory are usually found in the printing in which the question of the association of type-faces does not enter — the printing in which but one series of type is used. We may even go a step farther and say that the most pleasing results are attained where the work is not only confined to one series, but is set in either all capitals or all lower-case of that series. Each forms a different band of design and the characteristics are distinctive. But this is not always possible. The design as a whole is more important than the shape of the individual letters used for the separate lines, and where the adhering to the use of capitals necessitates an unreasonable length of line which breaks the contour of the design as a whole, it is absurd to stick to the rule of all capitals or all lower-case. Neither could it be deemed advisable under all conditions to confine the work to one series of type. The desirability of adding a bit of decoration, or emphasis, or a spot of a darker tone to a type-design often justifies the use of the second series; and it is not impossible to use three series pleasingly in the same job — for instance, Caslon, Caslon Italic and Caslon Text.

We are, however, rapidly coming to a better appreciation of the more simple and less involved type arrangements. The type catalogue which a few years ago contained six or seven hundred type-faces now contains but a third of that number. The printing-office which a few years ago contained a miscellaneous assortment of grotesque type-faces, one or two sizes only of each series, now contains well-filled and complete series of a few faces — and surely the improvement of the printing of to-day over that of ten years ago bears evidence of the desirability of the new order of things.

The most important factor in the consideration of the association of type-faces is that of shape harmony. "Shape harmony would imply that all the shapes in a piece of work must share some common property. For instance, curves and curvilinear figures would go well together,

straight lines and rectangular figures would be classified in the same way. Thus if we would have complete shape harmony we would see that all the figures in a design were similar or at least governed by the same law."* Bearing in mind the admonition to see that all the figures in a type-design were similar, we will avoid the association of the graceful and flowing texts and romans with the angular block letter. "But," some one says, "this would prevent the use of anything but the block letter on business stationery where the smallest sizes of type are necessary." If printing were entirely an "art-for-art's-sake" proposition, this would be true, but in this connection utility is the chief factor. Take, for instance, a business card for a bank (see Fig. 3, p. 206). It is not desirable to set a large number of names of officers or directors in the text type on account of its lack of legibility in the smaller sizes. Neither is it always desirable to use the angular gothic in the larger sizes for the feature line. In this case we use a roman or text letter for the feature line, eliminating the crudity of the gothic and substituting grace and beauty to the design, and set the names of the officers in a small size of the gothic, thus preserving the legibility. The fact that the angular solidity of the gothic is less noticeable in the smaller sizes helps to reconcile the differences in shape and produce a satisfactory result.

But Fig 4 (p. 207) shows a different proposition. Here we have the close association of the larger sizes of the text and gothic, and the effect is not what we would desire. The angular stiff lines of the gothic, which, in the smaller sizes and to the casual glance blend into a line that is rather pleasing, are in the larger size shown in all their crudity, and we are unable to find wherein the two type-faces have that "something in common" which is necessary to shape harmony.

The block letter, which includes many variations from the gothic, such as Blair, etc., is distinctively a modern letter, while the texts and the old-style romans and italics are of ancient design. This suggests that, apart from their lack of susceptibility of pleasing association from the standpoint of shape harmony, they have nothing in common in point of historical relations toward each other. While, of course, the lack of historical precedent for the use together of certain letters is a small matter compared to their relation from the standpoint of the matter of harmony of design, still it must be considered. Ecclesiastical printing, for instance, is closely associated historically with the text letter, and while on commercial stationery we may reconcile the use of the text with the modern gothic, we would hardly feel that under any circumstances could we use the modern gothic on the cover of a church program for a Christmas entertainment.

Too much stress can not be laid on the idea of confining the job in hand to a single series of type. This is becoming more and more a feature of all good printing, especially on cover-pages, title-pages and the general run of job composition. In work of this class whatever emphasis is necessary for certain lines can easily be supplied by the use of the larger sizes. In the composition of advertisements more variety in the type-faces is not only allowable, but in many cases is an improvement, the setting of one or more lines in a heavier type giving an attractive spot of color otherwise unattainable. However, this is not always necessary, as some of the largest advertisers, whose newspaper advertisements are models of attractive type-display, use one series exclusively. Where more than one series are used we must consider the suitability of the heavy type-face for association with the other series. As an example, a line of gothic, although heavy and adding emphasis to the advertisement, does not look well in connection with the Caslon Old Style. A heavy old-style face is much more to be desired. The "good old days" when we set the lines of a job in capitals and lower-case alternately and avoided the use of the same series of type in consecutive lines have passed away, and a consequent improvement is shown in the general run of printed matter.

While it would hardly seem necessary to make comment on the use of modern and old-style faces in conjunction, still this combination is too often found. Old-style type is type made in imitation of the roman letters used before the beginning of the last century, while modern type is that kind of roman which has been cut since the beginning of the last century. The modern differs from the old style in that it is more regular and even and its serifs are less angular. The two faces differ both in their characteristics of design and their historical relations toward each other, and should not be used together.

After all is said and done, however, we must return to the fact that in nearly every case the best work is that in which but one series is used, and where there is any doubt as to the propriety of the association of two or more type-faces the better way is to stay on the safe side — and use but one. Even with the great decrease in the numbers of type-faces of to-day, as compared with a few years ago, the printer is really handicapped in many cases by too great a variety. We could still dispense with three-fourths of the type-faces now in use and do work fully as good — if not better — than we are at present turning out. However, business reasons and the great variety of tastes in type-designs make this reduction

* From "The Principles of Design," by E. A. Batchelder. Published and for sale by The Inland Printer Company.

unlikely, and as long as the printer is not placed in a position where, through lack of an excess of type-faces, he is compelled to produce harmonious work, the only thing left for him to do is to make a study of the various letters and avoid bringing together those which, by reason of their characteristics of design or historical relations toward each other, are antagonistic.

(To be continued.)

A TYPOGRAPHIC PHONOGRAPH.

Mr. J. I. Brittain, United States Consul at Kehl, reports that M. Charles Bivort, Chevalier of the Legion of Honor and director of the *Bulletin of the Halles*, has invented a machine which reproduces sounds automatically, by syllables, in typographic characters. It is operated in the same way as the typewriter, and has a keyboard of twenty keys. Each key, upon being pressed, prints the corresponding letter on a band of paper. The characters are the same as those of the usual alphabet, and it is easy to read at first sight what the machine has written. It is simple, strong, and light, and requires in its management neither effort nor rigid attention. A child or a blind person may easily learn to use it. It writes as many as two hundred words per minute without fatiguing the operator or annoying the orator by noise, and by means of an interchangeable keyboard it may be used for all languages.

FOUND IT.

A nervous-looking man went into a store the other day and sat down for a half hour or so, when a clerk asked him if there was anything she could do for him. He said no, he didn't want anything. She went away and he sat an hour longer, when the proprietor went to him and asked if he wanted to be shown anything. "No," said the nervous man, "I just wanted to sit around. My physician has recommended quiet for me, and says above all things I should avoid being in a crowd. Noticing that you do not advertise in the newspaper, I thought that this would be as quiet a place as I could find, so I just dropped in for a few hours of isolation."—*Corvallis (Ore.) Republican.*

Written for THE INLAND PRINTER.

TRADE-PAPER ADVERTISING.

BY RICHARD M. BOREN.



FOR the advertiser who would reach a distinct class the trade paper has proved to be the ideal medium. Its readers have been winnowed and culled, they have been classified and labeled, until the advertiser may here select just the audience his needs shall dictate.

Circulations of this concentrated character can not be claimed by publications dealing in more general information. The great newspapers and popular magazines, with their thousands of readers, have the heterogeneous following of the multitude that makes them valuable media for proclaiming an article of general utility, but when, by reason of any restrictions, a proposition can appeal to only a limited number, their mammoth circulations compel a waste of energy that for many advertisers would be suicidal.

J. H. MYERS, PRESIDENT R. AMES, VICE-PRESIDENT M. B. MOUNT, CASHIER
A. M. GUNNISON, ASSISTANT CASHIER

Sumpter Savings Bank

Capital and Surplus
$100,000

A GENERAL BANKING BUSINESS
INTEREST PAID ON SAVINGS

SUMPTER, ILLINOIS

FIG. 3.— The lack of shape harmony between text and gothic is not so noticeable when the smaller sizes of gothic are used.

This would argue that the actual limitations of the trade paper should have an expanding influence on its advertising patronage. Two reasons why this happy condition does not always prevail are directly traceable to the publisher — his imperfect understanding of the commercial significance of his paper, and a misconception of his duty to the advertiser.

In reference to the first of these let it be said that circulation, measured advertisingly, has two dimensions — quantity and quality — and it is only by taking the sum of these two that a correct estimate of any medium's value can be deduced. Yet, notwithstanding this palpable fact, and the trade paper's unassailable claim to quality, many publishers continue foolishly to conceal their cir-

culation figures, and consequently reap the distrust which, whether merited or not, is ever the reward of secrecy. Thus, the very characteristic of the trade paper which should be an advantage, often is a stumbling-block: the awesome circulation figures of large general publications blind the publisher with the smaller and more valuable list of readers to his true position.

However, the publisher is not only answerable for a certain circulation — he is also responsible for the *efficiency* of his columns. Every advertising contract is a tacit promise to aid the advertiser in selling his goods. (How many advertisements do we see that fail to redeem that promise!) For an advertisement to give this service it must be constructed in every particular so that it will have the greatest dollar-making capacity possible.

publication contained three hundred pages of advertisements — most of them very creditable. However, this is not the only illustration that may be drawn from *The Engineer*, for with its boldly stated circulation figures and complete ad.-writing service it furnishes concrete evidence as to the soundness of the policy outlined in the preceding paragraphs.

Advertisements of the character shown in the magazine named are not expected to result in *direct* sales. The principal object is to create interest and draw out inquiries that will open the way for follow-up campaigns, either through salesman or printed matter. To cause the reader to reply, a booklet, sample or other inducement must be offered. But this is not all, for if any advertisement is to be most effective it should satisfactorily answer two questions: First, the

J. M. HARRISON, PRESIDENT A. R. MORRISON, VICE-PRESIDENT AND MANAGER
A. L. WHITE, SECRETARY

Morrison & Company

PRINTERS AND BINDERS

CATALOGUES AND BOOKLETS A SPECIALTY
A COMPLETE MODERN EQUIPMENT

298 MONROE STREET
CHICAGO

FIG. 4.— The association of the larger sizes of text and gothic does not result in a pleasing effect.

Certainly, few publishers can set up arbitrary rules whereby all advertisements offered them shall be judged and either accepted or cast aside. But that many publishers feel some responsibility in this matter is manifested by the number of publications which have instituted ad.-writing services, and by the extra attention which, in almost every quarter, is now given to the correct composition of advertisements. These progressive publishers recognize that non-productive advertisements react on the general cause of advertising, and, what is equally true, that good advertisements have a magnetic quality which attracts others.

Perhaps in all trade-paperdom we could not find a better example of the gregarious habit of good advertisements than is furnished by *The Engineer* (Taylor Publishing Company, Chicago), a semi-monthly devoted to steam and electrical engineering. A recent number of this

advertiser's "Will this *advertisement* (directly or indirectly) sell goods?" Second, the reader's "What will this *article* do?" Take, for example, a machine — Will it save time, money, labor, floor-space or repairs? Will it increase speed or profits? Is it simple and durable? This information need not be exhaustive, but it must be specific. Advertising statements should always be plain, simple, sincere, direct, serious, convincing and, above all, *specific*, for without this last quality the best advertisement is but waste steam that puffs and sputters without transmitting any force. This is not more true of the text than it is of the illustrations. Illustrations are only statements in a more compact form; sometimes a cut will stand for a dozen ideas — many times it represents only a bill of expense. A few examples from *The Engineer* will help to emphasize this point.

Fig. 1 shows an advertisement that for this

purpose could hardly be excelled. Here the illustration backs up and strengthens the text by showing the simplicity of construction and accessibility to working parts. The copy is simple, direct and convincing, and the whole effect is to advertise this one pump — *and no other.* The simple typography of this example gives it

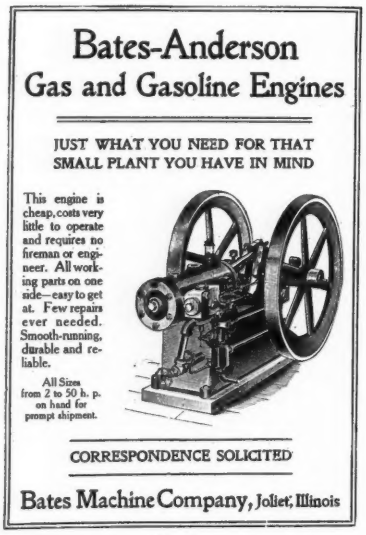


Fig. 3.



Fig. 1.



Fig. 2.

strength and attractiveness that can never be attained with useless and irrelevant frippery.

In Fig. 2 the value of specific cuts is again demonstrated. The engineer reading this advertisement can readily see in these illustrations the peculiar advantages claimed for the originals, and estimate their value. The text would share the

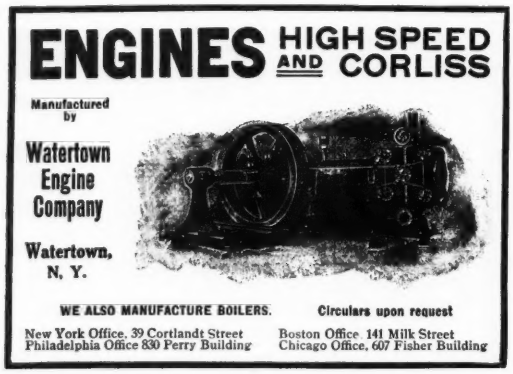


Fig. 4.

good qualities of the cuts in this example if it were not for the interrogatory head-line. Questions do not carry positive impressions to the mind; they are neither assertion nor argument, and instead of being convincing they often have the contrary effect. In the present case, if it was intended for the reader to infer from the heading that without an indicator he could not know the amount of coal wasted, it would have been better to make a positive statement to that effect.

By comparing Figs. 3 and 4 we see the difference between saying something and saying nothing. In Fig. 3 the advertiser gives the reader some very interesting information about a cheap engine. He tells all that is necessary in a few short, pithy sentences. This advertisement carries conviction. Fig. 4, on the contrary, only informs the reader that a certain company manufactures engines. Intelligence of this sort belongs in the news columns; the buying public cares not whether this company makes engines or suspender buttons. Readers of advertisements wish to know how good, or serviceable, or cheap the advertised articles are. What are their *special* characteristics? But in this case the advertiser volunteers no information on the subject and the cut refuses to divulge the secret.

It is only justice to say that few advertisements in *The Engineer* exhibit the faults of Fig. 4, and doubtless the advertiser, in this instance, is primarily to blame.

That brings us to the question — Where does a publisher's responsibility begin? Manifestly, to further his own and his advertiser's interests (which in a degree are identical) he should endeavor to make every advertisement he prints productive of the fullest results. For, while good advertisements multiply, poor ones subtract.

WORD FROM BR'ER WILLIAMS.

Satan wuz a angel,
But he had to raise a row;
He couldn't stand prosperity,
En look! — whar is he now?

— *Atlanta Constitution.*

The INLAND PRINTER

(Entered at the Chicago Postoffice as second-class matter.)

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XXXIX. MAY, 1907. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions. — To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

2-4

EDITORIAL NOTES.

THE employer who neglects to commend earnest endeavor or praise the doer of a job with a touch of talent or art in it, is not only remiss in his duty, but is throwing away money.

TO READ of a "printing works" that installed $40,000 worth of machinery and declared a dividend of twelve and one-half per cent in a year arrests attention and arouses lively interest until it is discovered that the "works" is the publisher of a paper, which brings one to earth again.

THE late Sir W. H. ("Bull Run") Russell, the war correspondent, is said to have been one of those profanity provokers who delighted in marking proofs. Nine or ten revises were common occurrences, and he has been known to require sixteen. If the good die young, there is no room for astonishment at the baronet living through many wars and dying at eighty-six.

PERSONAL resentments lead printers to do many foolish things. The man who will not join in an effort that is obviously necessary for the good of the printing trade because some of the printers in the movement are *persona non grata* to him is first cousin to the sailor who refused to take hold of the life-line to save himself because he did not approve of the mate who was holding the other end.

MIGHTY efforts are being made to interest Bentona in the Paris International Printing Exhibition, which is scheduled to keep open house from August 1 to October 20 of this year of grace. Why the management is not pushing the affair in the hub of printerdom is not understandable, unless it be that it knows the machinery and supply men on this side have not acquired the exposition habit so rife in smaller countries.

EVEN those who have no intention of joining the newly organized Printers' League of America should read the pamphlet outlining its structure and hopes. In addition to the constitutions of the League and of the proposed printers' congress of employers and employees, there is a wealth of information concerning the present situation. The historical attitude of the unions and the Typothetæ is disclosed with fidelity, and the inherent weaknesses of that style of organization made clear. That untiring student of the history of industrial organization in the printing trades, Mr. Henry W. Cherouny, shows what has been accomplished in Germany, and makes a strong plea for systematic and effective coöperation between the two elements now in a state of

chronic war. The pamphlet should be in the hands of every person, for no one can rise from a perusal of it without being informed as to what has passed and enlightened regarding what may be accomplished.

A GENTLEMAN seeking a position as manager or foreman, after setting forth his qualifications with much force, said the best word when subscribing himself as "Tact." That expresses the quality which has always been a factor in making successful managers of men, and as workers become more intelligent and consequently more self-respecting, the exercise of tact is more necessary. Mere "bossing" is losing its effectiveness in the workroom, and rightly so. To treat men as underlings results in the product of underlings. Fair, manly treatment — which is the basis of true tact — secures men's work.

THE French postoffice authorities, becoming overwhelmed with printed matter sent through the mails, sought to meet the situation by the bureaucratic expedient of increasing the rates. Though the new scale does not apply to newspapers and magazines, it is said to have caused a perceptible diminution in the quantity of printing ordered, and now the producers of publicity are protesting. In this there is a lesson for the craft in America, as it demonstrates that postal rates do affect the trade. The ways of officialdom are cosmopolitan in that they are ever seeking the line of least resistance. So earnest is the quest for the easiest way out that it requires vigilance to prevent its becoming destructive.

WHATEVER opinions may be held of him, it must be admitted that W. J. Bryan — the Peerless One — knows how to put a thought in convincing phrase. Speaking of newspapers and their usefulness to society on a recent occasion, he said: "The men who have enough business sense to accumulate the money required to own one of our great dailies haven't enough editorial ability to guide the editorial department. Hence these papers are edited by 'hired men.' And I find myself growing away from the belief that a man can write for hire and consistently represent the interests of the community. Such editors almost necessarily lack the conscience and personality of the country editor. Therefore they also lack his influence. A country editor, known personally to his public, wields more influence through his thousand subscribers than does a city editor, personally unknown, through his one hundred thousand subscribers." Despite Mr. Bryan's fondness for declamation and applause, which are the inevitable accompaniments of his peculiar abilities, he voices the truth. The value of the expression is greatly enhanced in that it comes from a man who was at one time the editor of a city daily and who has exceptional opportunities of knowing how the public regards the several elements that go to make up our thought-molding machinery. His words should encourage and inspire the modest editors who sit not among the mighty, but whose very struggles with the gray wolf are tokens of their honesty, and who enjoy the confidence of their readers because their papers reflect their views and not those of men whose identities are concealed. The editor of a small daily or a weekly may be obscure in the eyes of the thoughtless, but his is a noble calling and he is not without honor in his own country.

THE value of a workman is increased from twenty to twenty-five per cent if he possesses the knack of being adaptable — capable of getting along with his fellows, and promptly meeting the exigencies of new surroundings; in short, making the best of his workshop opportunities. The man who does not uncomplainingly do his very best to make good in a new situation with the tools at hand is erecting barriers to his own success. To growl about poor methods and lack of equipment does not produce a good impression. More likely criticisms of this character are looked upon as adroit excuses for conscious incapacity — a sort of herald that allowances should be made in proper quarters for deficiencies. If a workman has ideas for improving the office he should wait until he knows all the facts thoroughly and then make suggestions to the powers in a quiet and convincing manner, but never indulge in mumbling growls. Growling is neither manly nor profitable, for there is truth in the old aphorism: "A bad workman quarrels with his tools."

THE supply men are awakening to the fact that there is a vast difference between being "on the inside" of a high-finance transaction and conducting a printing-office. One of them says in a double-leaded type in an advertisement: "Once in a great while I learn of a printer who has acquired a competency and is able to retire, but they are very rare cases. Most of the craft are destined to die in harness, and when they shuffle off this mortal coil the only legacy they leave is a monument of debts." This frank confessionist sells for cash only, and declares that — not giving credit, mark you — buying on credit is responsible for the weary grind. May be so, but then we know where our sustenance has gone — to make fat dividends for the supply companies and to give that distinguished air to their salesmen. If the advertiser is right, how easy the road to com-

petence would be. But, unfortunately, many things besides the credit given the printer conspire to keep him out of the ranks of the affluent. More frequently the credit he gives contributes to his undoing.

TELEGRAPHIC PHOTOGRAPHY.

IT will be of interest to the readers of THE INLAND PRINTER, after having read the comments of our London correspondent in relation to the recent experiments of the London *Daily Mail* with the Korn method of picture transmission, to know that the system as explained therein in fundamental principle is practically the same as was described by N. S. Amstutz, who is now Principal of the Inland Printer Research Department, in London in 1899. This feature, among others, is also disclosed in a United States patent issued to him in 1899.

Mr. Amstutz has not surrendered the field of photo-telegraphy. He is engaged in carrying forward private researches that have to do with the greater perfection and the automatic receiving of the result in the shape of a medium that will at once lend itself to direct relief engraving reproduction without the intervention of complicated photographic processes.

DEVELOPING SKILL.

THE apprentice is surely the stepchild of industry, though by every law of right he should be the object of kindly and serious consideration by all. We are continually hearing of craft pride, and much is said of this one's and that one's devotion to advancing the material and artistic progress of the art. But he who does something to improve the status and opportunities of apprentices is a trade patriot of a high degree, for the future of the industry in all its phases is dependent on the neglected apprentices of to-day. True, we hear talk of the apprentice — of his value, of his rights, and our duty toward him — but little is accomplished, though in every other respect the forward march has been marked. Evidences of artistic improvement are to be seen on every hand; there is "more money" in the graphic arts to-day than ever before; and the workmen are enjoying hours and conditions which were referred to as Utopian twenty and even ten years ago. But the apprentice is, if anything, at a greater disadvantage than ever.

His plight is due largely to changed conditions over which men have no control. But with machinery and new methods of production, which militate against apprentices, have come compensating devices, which might be employed to ameliorate the situation. Barring exceptional cases that prove the rule, no persistent effort is made to put these devices into operation. The employers' and employees' organizations wrangle over the proportion of apprentices to journeymen. These discussions usually take on such a sordid hue that each party is convinced the other is governed solely by sinister motives, and they reluctantly arrive at some sort of conclusion in which the welfare of the principal actor — the apprentice — is ignored. The main characteristics of these unscientific opportunities and shortsightedly selfish arrangements are (1) that the employer has retained the liberty to exploit an apprentice to his heart's content, and (2) the union has made it as difficult as possible for youths to break into the trades. Naturally, an employer must be in a position to reap profit from his apprentices, and the unlimited multiplication of them would be a calamity, for quality rather than quantity is what is needed in the trades at this time.

If there must be restraint, why continue it on a basis founded on conditions in a narrow-gauge industrialism that has practically passed away? If the subject were viewed from a higher and broader plane rational and helpful methods of treating apprentices would soon be evolved. As affairs stand now, learners of trades are playthings of representatives of warring factions — and worse — selfish workmen and heartless employers who do not admit any responsibility for or duty to apprentices as do the more patriotic craftsmen. In the face of generally admitted defectiveness, how is it there is no permanent change or even sustained systematic advocacy for improved conditions? Possibly because what is everybody's business is nobody's business. The unions place the onus on the employers who vehemently deny the impeachment and point the accusing finger at the unions.

The logic of events would seem to indicate that it is incumbent on the latter to pave the way to a better apprenticeship system. If in their self-constituted capacity as "custodians of the rights of labor" the unions are not moved to act, the instinct of self-preservation, which is alive in societies as well as individuals, will compel them to make a move. Skill is the principal asset of trade unions, and the subdivision of labor has impaired that asset to such an extent, the time is not far distant when some of the proud bodies of to-day will cease to be trade unions and degenerate into mere labor organizations. The maintenance of a high order of skill is the surest — because best — method of perpetuating a virile union. Once a trade is so specialized that a learner may become proficient in his specialty within a year, then skill is at a minimum, which is not an unmixed good in high-class industries like the graphic arts.

It being demonstrable that the unions are vitally interested, it may be asked "What can they do?" The answer is "So many things that it is impossible to enumerate them here." They might with profit advocate supplementary educational courses which would give apprentices opportunities for learning those features of the various trades which circumstances make it impossible for them to acquire knowledge of in the shops. The unions would work wonders by abandoning the "proportion-to-journeymen" system, and, limit the apprentices in any shop to those whom the employer would guarantee to tutor until they mastered the trade thoroughly within a reasonable time. Such a step would be a radical one, but the evil calls for thorough treatment.

New occasions bring new duties, and new conditions require modern rules. One bold stroke would accomplish more for the crafts and apprentices than a decade of tinkering at the modification of effete regulations. If the conservatism of the unions on such questions precludes so sweeping a change, they should, in duty to all concerned, awaken to the seriousness of the problem before them. Some unions are doing it now. From time to time we have been glad to give space to lectures to apprentices and plans for advancing their interests. Unfortunately, the plans died a-borning, it might be said, for what there was of promotive energy, and practical work, such as the establishment of lecture courses, etc., has been very generally abandoned.

This activity should be resumed on a broader basis and covering a wider field. To our mind the workmen are peculiarly interested in the apprentices and they should do their full duty toward them. We will not tarry to discuss this further, but content ourselves with directing attention to the latest effort by the largest of all craft unions—the London Society of Compositors—to discharge the debt it owes to apprentices. Many of the larger chapels subordinate to that body have appointed committees of four or five to watch over the interests of the "lads" for the purpose of seeing "that they are given every facility for learning the various classes of work that a compositor is called upon to do." This movement is commended in hearty terms by the governing board of the big union, which seems to have gotten a new lease of life and is awake to the possibilities before it and to have acquired a sense of its vast responsibilities. With the varying conditions that prevail with us, perhaps just this sort of chapel movement would not be productive of much good. But we do know we should cease marking time on the apprenticeship system, and it is "up to" the craft to do something effective. Let some one break the ice and we doubt not that, with all the latent talent within the crafts, a creditable solution will be found.

THE OTHER FELLOW'S JOB.

The farmer looks discouraged,
He hates the rake and hoe;
He wants to try the city,
Where money seems to grow;
The other fellow gets the grain,
And leaves for him the cob,
So in his heart he covets
The other fellow's job.

The business man is worried,
Both ends will scarcely meet;
Last month he lost a million
Upon a deal in wheat;
He looks with longing to the farm,
And drops a tearful sob;
It seems to him like heaven—
The other fellow's job.

The doctor notes with envy
The lawyer's bouncing roll,
And wishes he had studied
With Blackstone as his goal;
The clerk is far from satisfied,
He sees the artist's daub,
And cries, "Oh, how much better!"
The other fellow's job.

'Tis quite the style to grumble
And sigh for other stars,
To wish we were transported
To somewhere, even Mars;
And if we reach the Happy Land
This thought the joy will rob,
For some will surely covet
The other fellow's job.

—*Commercial Telegraphers' Journal.*

PAPER AND PULP.

Our hopes that cottonstalks and cornstalks may serve as a paper material in time to prevent the complete destruction of our forests, are still sustained by paragraphs like this, from *The Paper Trade:*

"The manufacture of paper from the fiber of the cottonstalk has passed the experimental stage. It is asserted that all grades of paper, from the best forms of linen to the lowest grade, can be manufactured from cottonstalks. In addition to this, a variety of by-products, such as alcohol, nitrogen, material for guncotton and smokeless powder, also can be secured in paying quantities. It is estimated, says a writer in the Chicago *Tribune*, that in an area of land producing a bale of cotton at least one ton of stalk can be gathered. Upon this basis from ten million to twelve million tons of raw material could be secured for the production of paper, which would increase the value of the Southern cotton crop nearly $10,000,000. A company has been organized under the laws of Maine with a capital of $3,000,000 for the purpose of manufacturing pulp and paper from cottonstalks."

LOWER RATES MAKE SURPLUS.

In Canada newspapers and periodicals are second-class matter and carried through the mails at a half cent a pound, except within a radius of three hundred miles the rate is a quarter of a cent and most papers go at a quarter of a cent. They not only go at this rate throughout Canada, but also throughout Great Britain, United States, Mexico, and many far-distant countries. The rate was formerly a cent a pound, which always produced a deficit; now there is always a surplus.—*Wilmer Atkinson.*

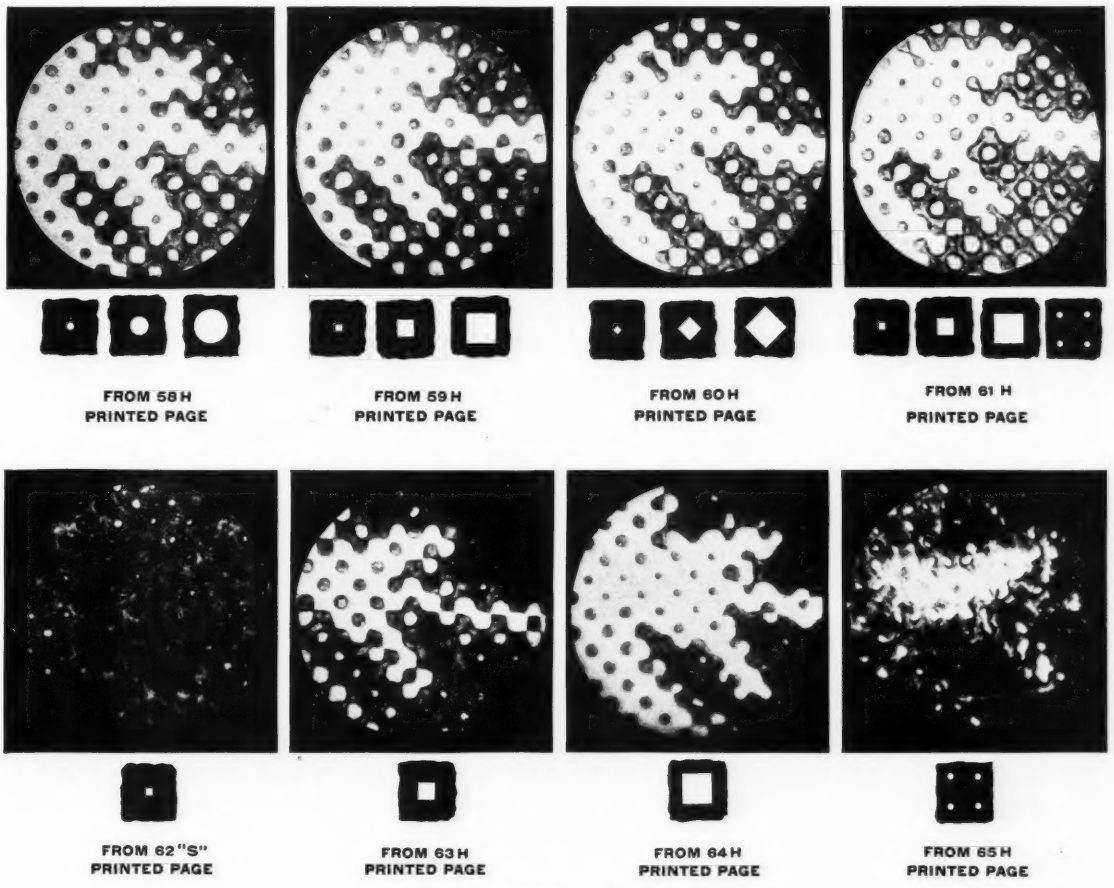
Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. XV.— BY N. S. AMSTUTZ.*

CORRELATED RESPONSIBILITIES.

THE enlargements shown in this issue bring the special serial groupings of negative, engraved plate, engraver's proofs and cylinder-press proof enlargements of the November INLAND PRINTER test engravings to a close. Although they naturally occur at the end of the series, yet they do not come short in interest, when compared with any of the preceding groups. The old saying, "The proof of the pudding is in the eating," is exemplified in the illustrations now given of the cylinder press or printed page effects, which, when all is said and done, are the proofs of good or indifferent work somewhere along the line. All theorizing must bow, more or less, before this tribunal of practicability. However, too much stress may be laid on this phase when the necessary cöordination between all the inter-connected steps is ignored or lightly valued, because there is such a close relation between all of them that an abnormality in any one will not alone handicap subsequent ones, but will also vitiate the effect of the preceding ones that in themselves may have been properly carried out. From this arises the important desideratum of thorough coöperation between all departments, out of which will grow greater individual interest in the execution of meritorious work, the accomplishment of better results with less nerve-racking censoriousness, and the attainment of larger output of a higher quality, that from the very nature of things will secure greater reward from well pleased customers. In other words, there is a strict interdependence of all phases of work leading to perfection.



HIGH LIGHTS. CYLINDER PRESS EFFECTS (H).

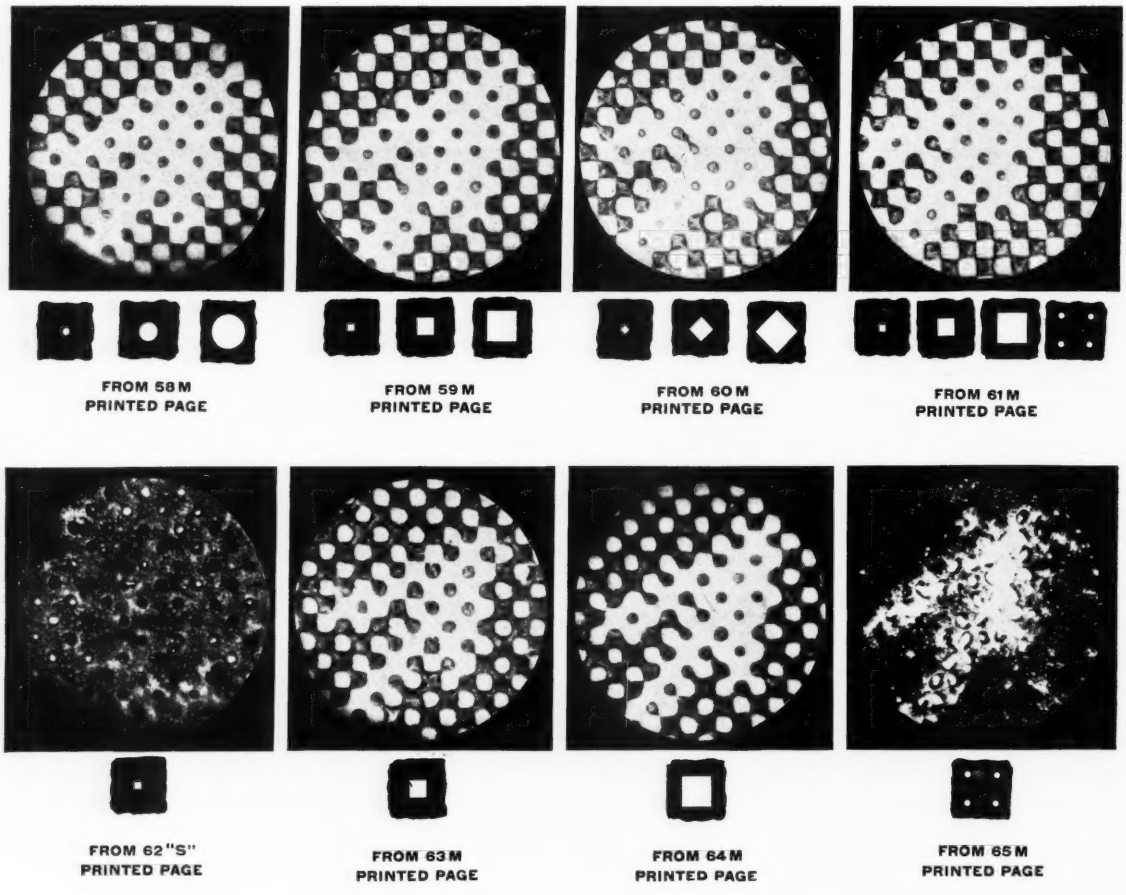
FIG. 104.— Shows a series of eight enlargements of the actual printed results of the "H" region, as they appeared in the November INLAND PRINTER. The stops that were used in producing the original negatives and the original figure numbers are placed beneath the several enlargements of the three figures in proper order. Figs. 104, 105 and 106 are magnifications at about twenty diameters (more exactly, 21.15).

* Member of the Royal Photographic Society and Society of Arts, London; in charge of the Inland Printer Research Department, and Associate Member American Institute of Electrical Engineers.

PRINTED PAGE HIGH-LIGHT EFFECTS.

Fig. 104 shows in two rows, with stop diagrams and original figure number designations, eight enlargements of the "H" tonal region of the cylinder-press or printed-page results; these conclusively illustrate just how the ink distribution has been effected and to what extent the overlay assisted in an equable rendering of the tone values of the engraving. Overlays, such as were used in printing this series originally, are is also coated with an acid-resist varnish in the process of manufacture, which confines the acid action to such portions of the zinc plate as are not covered by the backing varnish or the disconnected areas of adherent resinous coating on the front face.

The plate when etched is usually placed next to the hard under-packing of the cylinder so as not to subject it to a reverse or neutralizing pressure on its thinnest portions if a very elastic



MIDDLE TONES. CYLINDER PRESS EFFECTS (M).

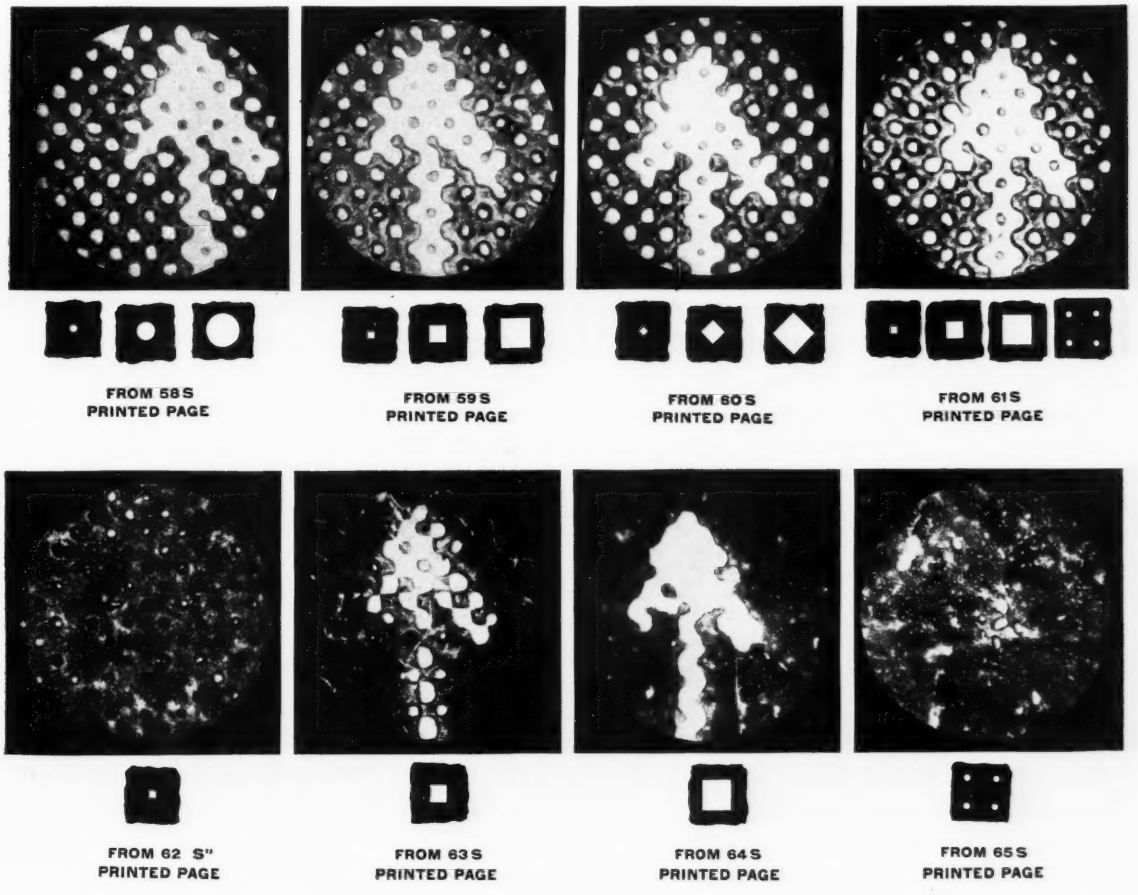
FIG. 105.— Illustrates two rows of enlargements of the "M" region of the printed page or cylinder press impressions, as actually produced in the course of an ordinary run.

of the metallic order, wherein a sheet of zinc receives an impression from the engravings on a platen press. Before the inked impression dries, it is dusted over with a resinous powder which adheres to the inked areas of the impression and permits of the surplus being brushed off, leaving the powder adhering only where the ink is. The plate is then heated gently, so as to cause the particles of the resinous powder to solidly adhere to each other and the zinc, thus forming a coating which will not be affected by the acid used in etching the overlay. The back of the zinc sheet under-packing were used. The draw-sheet of the top packing is placed outside of separate between-sheets, some of which are at times additionally hand-cut to accentuate the bolder portions of given subjects. The soft packing is placed between the overlay and the draw-sheet.

The illustrations show how necessary it is to keep in mind the depleting effect produced by too much pressure on the form which robs the printing areas of their requisite density of ink, and in addition fills in the smallest white dots of the shadows so as to make too large a proportion of

them blacker than the intervening spaces, which, in the ordinary course of events, are supposed to appear *dead black*.

This, in many instances, destroys the range of tonalities to such a degree as to upset all the collaboration that the photographer and etcher may have engaged in, and manifestly is an injustice to them. This phenomenon is not recognized enough. Too many persons are prone to consider it non-existent. However, an examination of inclusive, with the stop diagram and figure numbers data placed beneath each specimen. The specific tonal region involved in this figure is found on all sides, which border on the arrowhead M. In the engraved plate 60 M, Fig. 88, the range of black and white or relief to etched areas is found to be approximately forty-five per cent black and fifty-five per cent white. This is changed in the printed page to forty-five per cent white, forty-five per cent degraded black and ten



SHADOWS. CYLINDER PRESS EFFECTS (S).

FIG. 106.— Shows two sets of enlargements of the "S" region of the cylinder-press proofs made from the test engravings shown in the November INLAND PRINTER.

almost any one of the enlargements will most effectually nullify such an erroneous position. It is a serious matter when the make-ready steps can and do modify the intention of the artist, photographer and etcher to such a marked degree. This should command the most careful collaboration of all concerned. Eliminating hand-cut overlays removes most of the uncertainty.

PRINTED-PAGE MIDDLE-TONE EFFECTS.

Fig. 105 shows a set of eight enlargements of the "M" tonal region of original Figs. 58 to 65 per cent in black borders formed around the etched areas by cohesion of the ink which collects the color that is squashed out from between the printing areas and the paper. The areas of the plate in question which should print dead black are robbed of ten per cent of their value, and at the same time the white areas are also reduced to a like degree; in consequence, the white of the press proof is ten per cent darker than the engraving. Practically considered, the loss of ten per cent black in the true printing areas is neutralized by the ten per cent increase of black, due to

the black borders, but the loss of white remains; hence, it is seen that the presswork changes the engraving values from fifty-five per cent white to forty-five per cent, and the forty-five per cent black to fifty-five per cent black on the printed page; the whites, as stated, being reduced ten per cent and the effective blacks increased ten per cent.

A true gray or middle-tone should show half black and half white. The nominal middle-tone

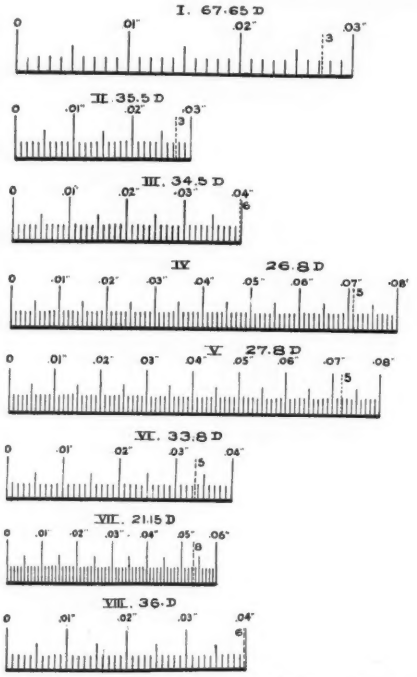


FIG. 107.—Showing a series of eight micro-enlargement scales. The numerals 67.65D, etc., indicate the specific magnifications to which they are applicable.

LIST OF SPECIFIC FIGURES TO WHICH THE SCALES CONFORM, ARRANGED CHRONOLOGICALLY.

I — To Fig. 28 (F1-G), July, 1906, page 548.
II — To Figs. 27-28, July, 1906, page 547.
III — To Fig. 53, Sept., 1906, page 849.
IV — To Figs. 56-57, Oct., 1906, page 61.
V — To Fig. 55, Oct., 1906, page 60.
VIII — To Figs. 71-72-73, Dec., 1906, pages 375-376-378.
VI — To Figs. 90-91-92, Feb., 1907, page 696.
VII — To Figs. 87-88-89, Feb., 1907, pages 694-695.
VII — To Figs. 93-100, inclusive, March, 1907, pages 863-866.
VII — To Figs. 101-193, inclusive, April, 1907, pages 40-42.
VII — To Figs. 104-106, inclusive, May, 1907, of this number.

region of Fig. 105 is short five per cent of white and has an excess of five per cent of black, which makes the whole range of change ten per cent, wholly due to the spreading action of the ink. These data are summarized in Table No. Z (26th of this series), from which the changes can be more easily understood and the numerical values compared. Only the middle-tone region is listed in the table.

PRINTED-PAGE SHADOW EFFECTS.

Fig. 106 illustrates two rows of enlargements of the "S" region of the same originals as were used for Figs. 104 and 105, with similar stop diagrams and original figures number data shown in connection with each enlargement.

This region comprises the white dots surrounding the arrow-head "S" and the illustrations show the smallest white dots of the shadows, as well as the smallest black dots of the extreme high lights of the arrow-head itself, which was drawn on the original photograph with pure white. From these "S" or shadow enlargements it is apparent that the squashing action of the presswork, producing degraded black areas, is greater than in the middle-tones, except in the case of the "dissected" stop effects seen in 63 "S" and 64 "S" of the second row of Fig. 106, where no white dots are found in the shadow areas that border on the arrow-head "S." Wherever the smallest white dots are found on the engraved plate, other things being equal, the greatest depletion of the blacks occurs; this is specially noticeable in comparing 62 "S" and 63 "S." The spreading action has filled in most of the white dots of 62 "S" and turned them into black ones.

MEASURING METHODS FOR ENLARGEMENTS.

It is of importance to outline a method by which the tone values or any characteristics of the microphotographic enlargements shown in connection with these articles can be easily measured to a fair degree of accuracy. It is not even necessary to know the lines per inch of the original engraving to make practical numerical comparisons as to the relative tonal or other changes.

If one does, however, know the lines per inch of the original, then it is possible to reach fairly definite conclusions as to the actual dimensions that are involved, especially since the greater portion of the enlargements of this series are magnified not less than about twenty diameters, and the error of any measurements made on them will represent but one-twentieth of such amount on the actual engraving, print or negative, and on those of greater enlargement, the accuracy will be still greater. Thus it is possible for any one to make fairly accurate measurements and deductions as to many of the changes that these researches disclose.

The enlargements of the negative tonal values, shown in the December number, as Figs. 71, 72 and 73, are just thirty-six times larger in linear dimensions than the original negatives. Figs. 87 to 89 inclusive, of the February number, are 21.15 times the engravings from which they were made, and Figs. 90, 91 and 92 of the same number are 33.8 larger than those from which they were taken. Since February the enlargements have been made to the same magnification as Figs. 87

to 89. Any measurement made on these enlargements, when divided by the respective magnifications, will give the linear dimensions of the original. Suppose the distance from center to center of six dots running parallel to the screen lines measured 1 7-16 inch, and the magnification was 36; then 1 7-16 ÷ 36 = .0399 inch, and this divided by 6 = .0066 inch, the distance between centers from one dot to its nearest neighbor. In another case, where eight dots measure 1⅛ inches, and the magnification is 21.15, one divides 1⅛ inches by 21.15 and this quotient by eight, securing therefrom .0066 inch as the screen pitch or distance from dot to dot. In the last case, under an enlargement of 33.8, the process is identical, except that five dots are found to measure 1⅛ inches, which, divided by 33.8 produces .0333, and this in turn divided by five brings out .0066 inch, which is called the screen pitch. In each of the instances cited, the screen pitch is the same, or 150 lines per inch. Reference to Table No. G of the June INLAND PRINTER, pages 384 and 385, will show the different screen pitches for various lines per inch.

In case only tonal comparisons are to be made, it is not necessary to reduce the measurements to the dimensions of the original when the studies are based on different illustrations that have been magnified the same amount, but the measurement of any given characteristic, whether in parts of inches or millimeters, can be compared directly with any other, and therefrom the value of the changed conditions determined. If one desires to know the ratio of enlargement, it is best to measure from the center of one dot at one edge of the specimen to the center of another near the other edge, so as to get as many dots between the starting edge of the scale and one of the even divisions of the scale as possible, because of the greater accuracy that comes from measuring over six or eight dots than would be possible when only measuring from one dot to another. If a scale is used that is graduated into sixteenths of an inch, it is desirable to look along until one of the divisions comes exactly to the center of about the fifth to the eighth dot; then note the whole distance on the scale and the dots between. In counting the dots it is well to be cautioned on the simple matter of counting them. Place the end of the scale to the center of a dot and let its edge lie parallel to the screen lines; then, ignoring the dot to which the end of the scale points, look to the *next* one and count one, two, three, four, etc., until another dot is found whose center coincides exactly with one of the divisions of the scale; then read off the whole distance, which, should it be 1 7-16 inch, and six dots were counted, would give the data from which to secure the number of times the microgram is enlarged when used in connection with the screen pitch (distance between centers of lines or dots). In the case cited, let one assume a 150-line screen, which is .0066 inch from dot center to dot center, and multiply by the number of dots counted — in this case six, which gives .0399 inches as the space occupied by six dot centers, of the original; dividing this into the distance measured on the enlargement — 1 7-16 inch (= 1.4375 inch) — the number thirty-six is secured, which shows the nearest even number of times the width of the six-dot-spaces is greater in the enlargement than in the original; hence the magnification is said to be thirty-six diameters. To simply say the microgram is thirty-six times larger than the original is misleading, because this might be taken to mean the area; this is why it is usually the practice to refer to enlargements as being a certain number of *diameters* larger than the original.

Another method can be followed, which in some respects, is simpler. If one takes the actual distance on the enlargement of the six spaces, counted by a total of six dots, each occurring at the end of every dot space to be 1 7-16 inch, as previously mentioned (1.4375 inch — see Table No. V, p. 536 of the January INLAND PRINTER, for the decimal equivalent of 7-16 inch) and divide this by six, one attains the actual distance on the engraved plate, negative or proof from one dot

TABLE No. Z (26th of this Series).— Showing approximate variations in tonalities between the engraved plate and cylinder press printed page, on account of the spreading action of the ink, of 150-line engraving Fig. 60M (November, 1906) based on enlargement shown as Fig. 88 (February) of this engraving, and Fig. 105 of the printed page accompanying this article relating to the Middle-Tone Regions, "M."

KINDS OF DATA.	Engraving Fig. 60M.	Printed page of Fig. 60M.	REMARKS.
Per cent of white	55		Refers to the depressed or etched-out areas — white dots.
Per cent of black	45		Refers to the relief or printing areas — black dots.
Per cent of white		45	Portions of the paper on which there is no ink.
Per cent of degraded black		45	Portions of the paper opposite the printing area of the engraving.
Per cent of black borders		10	Portions of the paper bordering on the printing area of the engraving.
Per cent of unit area	100	100	A square whose sides equal the screen pitch or distance between line centers.

center to another immediately adjacent, which is found to be $1.4375 \div 6 = .2396$ inch. If this is divided by the actual distance of the original .0066 at 150 lines per inch one secures thirty-six and a small fraction. It is near enough to assume thirty-six in even figures as the magnification.

It has been deemed expedient to show a series of eight enlargement scales in Fig. 107, which can be used to make measurements of the different microphotographs accompanying these articles. The numerals, as "67.65 D" of I, "26.8 D" of IV, etc., indicate the magnification to which the respective scale is adaptable, and the title, with explanatory note, shows the specific figure number to which each scale is applicable. The numerals "3," "5," "8" and "6," appearing opposite the several dotted lines, indicate the number of dots of the enlargements used to construct the scales.

The value of a series of scales like this lies in the possibility they open for each reader to make his own deductions as to the changes which take place in the different steps of the process of halftoning, without being dependent on printed tables for approximations of the values. The added familiarity that will come from doing this will more than repay any outlay of time or energy that may be involved. Each of the small divisions of any of the scales represents .001 inch of the original to which it is applicable. The numerals .01, .02, .03, etc., indicate hundredths of an inch.

In tabulating tone values and other conditions of the engravings, etc., it is usual in microscopic work to take at least ten separate measurements of approximately similar conditions and then use the mean value or average so as to eliminate exceptional modifications which are not a part of the general condition, and also to average out small errors of observation. This plan must be followed in using these scales when values of greater average accuracy are desired than mere approximations.

If a sheet of white paper is laid with its edge to the black line seen to be a part of each scale and a hard, sharply pointed pencil is used, the scale lines are easily transferred to what may be called a measuring sheet, which can then be used as a scale. This can be cut into pieces and each one used to the greatest advantage when desired. Should any other photo-micrographs appear from time to time in these or other pages, whose magnification is the same as those indicated, the scale can be used to advantage.

The next number will give in a single issue an illustrated summary of negative, "enamel" print, engraving, engraver's proof, and printed-page enlargements in a final set of six micrograms.

(To be continued.)

Written for THE INLAND PRINTER.

CONDUCTING A COMPOSING-ROOM.

BY DAVID MELDRUM.

SPEAKING tritely, the successfully conducted composing-room employs only the best methods, avoids all waste of labor, and its work progresses rapidly and in order. Any shortage in this ideal is a more or less determinable loss. Following is a list of classified suggestions taken from the practice of successful printing-offices:

TYPE SELECTION AND ARRANGEMENT.

A common mistake of foremen is the desire to have every new face of type produced. They do not reflect on the "flatness" which comes when the novelty has worn off. Consequently, their office is crowded with much unnecessary material. If you have a series of Scotch Roman, why install Caslon; or, if you have Cheltenham, what need is there for Kenilworth? It makes no appreciable change in the appearance of the job to the customer. The evil of introducing these similar faces comes when the distributer mixes Brandon Title and Engravers' Roman in one case, making the proofs for a month thereafter a bunch of "whiskers" to "wfs.," and adding to the vocabulary of the compositor several expressions not to be found in Webster's Unabridged. The strengthening of the fonts you already have is decidedly preferable to the buying of new faces.

Arrange series and styles of type together. There is no reason why a man need walk past five frames if, when setting a job, he desires to use a condensed or italic line of the same series; or why the printer entrusted with the task of setting up a circular need go to all corners of the room ere he lights on harmonious type for its display.

Have all cases facing the rear of the rack, so that no one will be disturbed by the compositor taking out a case.

When the printer removes a case from the rack to his own frame he should leave a printed card stating: "Case No. —— at Frame No. ——." This is much more simple and satisfactory than his leaving his name on a card, as is the custom in some offices.

Lay job fonts in spaceless cases. The amount of material hidden in cases while men are hunting for same is seldom realized. Spacing out can be done better, too, at the space case, standing up, than at the frame, doubled over in other people's way.

LEADS, SLUGS AND SPACING MATERIAL.

Space cases and cases of leads, slugs, rule, etc., should be kept within easy reach of every compositor. In a certain Chicago composing-room they have one large slug rack, one large lead rack two frames away, one large space case around the next aisle, and one large rule case in the far corner. Ingenuity could scarce devise a more labor-wasting scheme, as the men have to squeeze past each other in their numerous journeys down the intervening alleys. Three cases of each of these could well have supplied the one large rack and have taken up no more room or material, and the resultant saving would be dollars a day.

Provide plenty of leads, slugs and furniture. Do not necessitate "piecing" by letting distribution wait, or by "closefistedness." This has been so often emphasized in THE INLAND PRINTER columns that its assertion here might seem uncalled for, were it not that many are still blind to its necessity.

Spare leads, etc., should be stored in separate drawers. Avoid piling up boxes of spare leads, or tying leads up

and putting different lengths into one drawer. You will thus be able to avoid the worry of "sort hunts."

ADVANTAGEOUS AUXILIARIES.

Copper spaces are a great advantage for letter-spacing job type in display lines. Their use in body matter is not to be commended, however. It bothers the distributer to sort them out, as true and even spacing can always be done with the regular spaces, and as perfect justification obtained.

Where a bold or any special figure is run in with ordinary type, do not put wrong-font figures in the case. The proper method is to set from small figure cases, which can conveniently stand on the printer's upper-case and be always under his hand. When not in use these figure cases should be properly placed on their own rack and not left to lie around.

HANDLING MATERIAL WITH CARE.

If leads and slugs are "dumped" in a "dead heap," they get bent and battered considerably and rendered very far from "labor-saving." Men who can not stack leads and slugs on a galley carefully are not worth keeping. Do not let parcels of "pi" accumulate or allow furniture to stand around on the stone. All rule should be distributed with the job.

Type for distribution if placed on a galley and transferred to a "dead rack" will occupy less floor space, be less liable to "pi" or be injured by quoins, etc., dropping on it, and be more readily accessible than if left on a "dead" stone. Oftentimes the job you want thrown in is at the center of the stone, and you have to shift all other jobs before getting to it.

Place the most systematic worker you can get in charge of the dead matter. Let him unlock all forms and give him all instructions regarding jobs to be kept standing, etc., and habit will soon train him to absolute accuracy. Make him responsible for the care of electros and standing forms, and let no one touch these except under his supervision. He will see that all space cases, etc., are properly filled and will know where to lay his hand on any kind of type needed, as is a stockman in a warehouse.

SYSTEM IN CARING FOR CUTS AND STANDING JOBS.

In the composing-room, as in the office, the most up-to-date systems can be used to advantage. Put cuts away in the cabinet according to size. Let all the one-inch square cuts go in one case, numbered from one to two hundred, and the larger sizes in regular order following. Keep a card index of them all and paste a proof on each card, folded if necessary. When the cut is taken from the cabinet take the card from the "in" box and put in the "out" box; then when the cut is to be returned to the cabinet its place can be found at once and all annoyance avoided.

Apply the same indexing to standing jobs. Arrange all the standing matter on galleys and place on racks. Slides are out of date. Number each galley and each rack. When a standing job comes in, look up its location in your index and mark same on ticket, and the compositor can go straight to it.

It is advisable to key all standing jobs with a certain house-mark next to the imprint. This avoids a possibility of a job being set up twice.

PUBLICATION AND BOOKLET WORK.

Number every galley on publication work and have a regular place to keep this for each issue. Let editorials be started on galley three, advertisements on galley twenty, correspondence on galley forty, etc. Thus, the make-up can be made without reference to proofs for every little article.

When proofs of a booklet or catalogue go out, have the number of the galley and rack where the type is placed recorded on the ticket, so that when the proofs return, no difficulty will be encountered in finding it.

SYSTEM IN HANDLING COPY.

Do not jumble all your job envelopes into one box, and have to hunt over them all to find the one you want. A series of boxes, containing jobs with incomplete instructions, waiting for cuts, new copy, for the Linotype, for the Monotype, out on proof, jobs O. K., for lock-up, for foundry, will save much vexatious hunting.

To save men "stalling" round you waiting for copy, it is well to figure out beforehand to whom you are going to give each job, and mark his number at the head of the ticket, so that when No. 11 comes along, you have only to look in the "new copy" box for "No. 11" and hand out the job with celerity.

HOW TO GET GOOD PROOFS.

"A good proof is half the battle." When a customer gets a nice, clean-looking proof, he rarely makes a change. But if the proof is dirty or crooked or smudged, he sees that it is not just right and changes the display time and again. Few compositors know how to take a good proof, especially if desired in colors, and waste a lot of proof-paper and time, and frequently get "blocked" in each other's way. If you place a good man in charge of the proof press, you will prevent all this and get better results. Let the printer take the first proofs if you find there is too much for the one man to do, but let the hand-press man take all the proofs to show the customer or for photographing.

RECORDING TIME.

The exact cost of composition can only be gauged by having the exact time, from the giving out of the job till it reaches the proofreader, recorded by clock. Ordinarily the printer charges to the nearest fifteen minutes, which is very unreliable.

EXERCISE COMMAND.

Hold all men responsible for their specific duties. The stoneman is responsible for the form being true and solid when it reaches the pressroom, and should correct faulty justification or spacing out. The display hand should be held responsible for the job under his charge having character and uniformity when it comes to the proofreader.

Insist on punctuality and do not allow men to "group together," or to idle around the office during lunch hour debating on the "ills of the office," or playing cards, so that they have to finish their game before recommencing work. Once break habits of laziness, and habits of punctuality and discipline soon grow.

Listen to none of the petty quarrels of employees. A few tactful words can remedy most grievances, which, if unchecked, might go on brewing for months.

A LITHO STONE SUBSTITUTE.

A deposit of calcareous clay has, according to the *Bulletin* of the French Chamber of Commerce at Milan, just been discovered in the mountains of Franciacorta, near Brescia. It is said to be compact and homogeneous, and capable of replacing the lithographic stone of Bavaria. From trials which have been made, it is certain that slabs of all sizes can easily be obtained, with varying tints and perfectly free from veins.—*The British and Colonial Printer and Stationer.*



SUNDAY MORNING ON THE FARM.

Photo copyrighted 1906 by
J. B. Kent, Chandler, Okla.

Half-tone by Teachenor-Bartberger Engraving Co.,
Kansas City, Mo.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE CHICAGO PROOFREADERS' STYLEBOOK.

To the Editor: CHICAGO, ILL., March 25, 1907.

Mr. F. Horace Teall says that "the Chicago Society of Proofreaders had one of its members prepare a comparatively full stylebook." This is an error. The first move on the part of the society in this direction was the appointment of a committee — consisting of M. H. Vestal, the late Robert D. Watts and Ralph W. Norwood — to devise and report a style sheet for use in all printing-offices. This committee reported subsequently, their report hardly making a galley of eight-point type. The matter was long discussed in the society, different members presenting various additions and amendments until the amount of matter was quadrupled, and authority was given for its publication in pamphlet form, which proved quite popular with the craft. Each paragraph in the book was voted upon by the society and adopted by a majority vote, so that it was not the work of any one member, and was the result, often, of compromise.

At the inception of the movement I was inclined to oppose it. At that time I was reading (at Blakely's) on four different newspapers, each of which varied greatly in style from the other three. The committee report, however, was so sensible that I joined in the work and helped some toward it.

After the first publication of the stylebook the interest in the matter was kept up, and at meeting after meeting propositions were made for additions, so that when another edition was called for, it had, with the addenda, grown to a thirty-two-page pamphlet. Subsequent additions brought the work up to sixty-four pages for the third edition. The most important parts of my own work were the sections on "Abbreviations" (mostly from a pamphlet I had published in 1880), "Division of Words" and "One Word." There are a few paragraphs in the work that never had my approval; but one can not expect that all proofreaders will agree in all things on style.

HENRY RUSH BOSS.

THE REAL INVENTOR OF THE STANDARD LINING SYSTEM.

To the Editor: ST. LOUIS, MO., March 8, 1907.

In the last January installment of the "Discursions of a Retired Printer" (which has just come to my notice), appears a statement which, in justice to both historical accuracy and myself, calls for a correction. The writer of it, in speaking of the standard lining system, mentions the wrong individual as the one to whom "alone belongs the credit of devising" it. As a fact, long before the foundry that first adopted it came into being, the undersigned studied and worked on the problem of getting up a truly practical system of type-face alignment. More or less attention had been given the subject of alignment before and at the time the point system of bodies was introduced, but the plans of the various would-be solvers did not include one essential factor — that of lining with brass single or dotted rule, so as to make it applicable for legal or other blank work. This is the vital part of the uniform lining systems of the present day, and is the one which I pride myself on having introduced. The system as I had worked it out was published in the *Artist Printer*, of St. Louis, about four years before the foundry spoken of appeared upon the scene. It was "cut and dried" and ready for use, and therefore no one now connected with that concern is entitled to any credit for its devising, though the honor and profit of first applying is not to be denied its initial users, who "knew a good thing when they saw it." The points I aimed at, and which I elucidated in my articles on the subject over seventeen years ago, when I introduced it to public notice, were condensed in this paragraph: The "scheme must combine the idea of interlining, at top and bottom of face, with point justification; of *lining all faces with single or dotted rule*, and of good proportion of the faces to one another." Though variations have been made from the original scheme, by different founders in America, England and Germany, the vital principle is included in them all. I have not been able to profit pecuniarily from my strenuous application to the problem or the scientific solution of it, because one can not get a patent from the U. S. Government for this sort of an invention. While I am content to have printerdom and typefounderdom enjoy the great benefits of my system, and have large satisfaction in having done so much to boost typographic progress, I do not consider it fair to be robbed, unwittingly or otherwise, of the recognition due me as the deviser and inventor of this lining scheme (for which I even suggested the title of "standard"). Therefore, I trust "Quadrat" and all others who may be interested will take due notice, and give honor, if they may please, to the one to whom "alone belongs the credit" — namely, to, Yours truly,

N. J. WERNER.

PRINTING RULED BLANKS.

To the Editor: BOSTON, April 8, 1907.

It has always been the custom in offices in which I have worked to have account books and blanks of all kinds ruled before the composition is done on the job. This system works all right on duplicate jobs, but on new work it often gives rise to complications which are hard to overcome, and much ruled stock becomes waste paper because of carelessness of the clerk in laying out the ruling sketch, or because of failure to grasp the ideas of the customer.

A case in point occurred in my experience a short time ago. I was given a blank-book heading to set, and upon examining the ruled stock I found that one of the columns had been divided in the center by a dark-blue line. On comparing it with the copy I saw that what the customer had originally intended for two columns he had finally decided to have as one, but had only partially obliterated the dividing line with an eraser. The office clerk had sent the original copy to the ruler, the offending line was ruled in, and two thousand sheets of ledger paper were worked up into figuring pads.

Very often the compositor can not use a desirable series of type in the box-headings because some of the columns are ruled so narrow that they will only accommodate a very small or very condensed letter, which may look entirely out of place in the wider columns.

My employer has recently adopted the plan of doing the composition first, and having the ruling done after the customer has accepted the proof. Most of the ruled jobs pass through the hands of one compositor, who is supplied with a ruling-board and kit of pens and various colored

inks, and after the proof is taken on the hand press all the lines are ruled in by hand in the colors desired and the proof submitted to the customer, who has the advantage of seeing just exactly how the completed job will look, and is correspondingly pleased.

Of course, this takes a little more of the compositor's time, as he has to lay out a rough sketch in pencil to set the job by, but it not only saves the time of the man in the office, but may perhaps obviate an expensive error.

A good ruling-board may be made by using a square frame of wood to enclose a sheet of glass covered by a layer of cardboard. Rule the cardboard off into inch squares in black ink; thus you will have a guide to square up the job by, and the black lines showing through the stock afford a guide for the pen for either perpendicular or cross-ruling. This board can be set up on the compositor's frame for the time being and put down out of the way when not in use. Pens which rule a double line at one stroke may now be obtained at stationers.

This system, placed in the hands of an intelligent compositor, is, I believe, the ideal way of handling this troublesome but profitable line of work. H. G. B.

OUR TERRIBLE TONGUE.

You take a swim,
You say you've swum;
Your nails you trim,
But they're not trum;
And milk you skim
Is never skum.

When words you speak,
Those words are spoken;
But a nose you tweak
Is never twoken;
Nor can you seek
And say you've soken.

A top you spin,
The top is spun;
A hare you skin,
Yet 'tis not skun;
Nor can a grin
Be ever grun.

If we forget,
Then we've forgotten;
But if we bet
We haven't botten;
No house we let
Is ever lotten;
What we upset,
Is not upsotten;
Now don't these prove
Our language rotten? — *Boston Transcript.*

THE ANASTALTIC PROCESS.

It is sometimes interesting to reproduce a print text or engraving without the aid of photography. In this case the sheet of paper is saturated with an acid solution by placing it in a basin, the verso only touching the liquid. When the paper is properly moistened it is laid on glass, to which it is made to adhere with the roller. It is then inked with transfer ink, which will only adhere to the printed lines. The cloth roller is recommended for this work. Then the print is transferred to stone, zinc, or aluminum. This process is styled "anastaltic."— *The British and Colonial Stationer and Printer.*

SARCASM, sarcasum, sarkasom, sarchasm, sarchasim, sarkasim, sarkasam, sarchasum, sarkasum? Which is phonetic when you come to reflect upon it? — *Louisville Courier-Journal.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

FORTUNATELY for the London printer, trade is booming with him just now to the benefit of both employer and employed; the latter especially rejoices, as the unemployed men have been nearly all engaged, and the London Society of Compositors have been paying less out-of-work benefit than at any time during the past four years. The recent County Council election had no doubt a good deal to do with this exceptional briskness, but much of it is due to the general improvement in trade. In this connection Mr. T. E. Naylor, the Secretary of the London Society of Compositors, remarks that "printers are always the first to feel the effect of an improvement, and the last to be affected by a depression. Last year we paid out over £18,000 in out-of-work benefit, and have just had to increase our weekly subscriptions from 1s. to 1s. 3d., so we can do with all the work that comes our way for some time to come."

THE case of Messrs. Polsue & Alfieri, which I told of in these notes about a year ago, as being one of great importance to printers, has again come to the front. It may be remembered that this firm, whose premises are situated in the region behind Fleet street, in the very heart of printerdom, were inhibited by process of court from working a two-revolution printing-machine on their premises at night, the injunction being granted on the application of a dairyman who resided in the adjoining building. Messrs. Polsue & Alfieri appealed against the injunction, but lost the case, and then took a further appeal to the House of Lords, where the hearing came on the other day, and a final decision given in favor of the dairyman. The printing firm in question have made a good fight to uphold their right to work their machinery by either night or day, and this decision of the highest court in the land is rather a blow to the trade in general, any one of whom may have his machinery stopped by the whim of a neighbor who considers himself annoyed by the din or vibration, and now that a test case had been finally decided there is no doubt but that many more objections will soon be heard of. Messrs. Polsue & Alfieri's case is the more aggravating to them in that the whole of the district is occupied by printers and members of the kindred trades, and the objecting householder is almost the only person who has a residence there.

QUITE a new departure has been made by a firm of London Typefounders. The Wicks Rotary Typecasting Company having got into difficulties the business was sold some months ago to an entirely new set of proprietors who have inaugurated their entry into the trade by a policy of "push." Besides the ordinary body-fonts they are utilizing the Wicks machines to cast display fonts of type up to forty-eight-point, and have issued specimens of some capital faces, but the departure alluded to is something unique in British typefounding, being an offer to lend type in any quantity, over two thousand pounds, to any printer who may have a rush or contract job in hand that his office fonts are not equal to coping with. The loan will be made for a period of from one to six months, and a small percentage only of the actual cost of the type will be charged as hire. Of course when the type is returned to the foundry it will be put in the melting-pot and recast.

THE anual meeting of the National Printing and Kindred Trades Federation — a body that embraces all the allied trade societies — was held at Norwich this year, and the delegates were addressed by several of the unionist leaders, including Mr. C. W. Bowerman, M. P. (the presi-

dent), who said: "The federation was a young body, but rather a vigorous one. He was glad to say that although during the past year there had been a fair drain upon the funds, they had been able to put aside $7,500." Mr. G. D. Kelley, M. P., said they desired as far as possible to form local federations up and down the country. The federation had done well, and during the past year had been engaged upon work, the whole of which had been to the advantage of those connected with the federation. Mr. Kelley went on to speak of the unfair conditions under which a good deal of the Government printing was done, and mentioned that the federation had stepped in with good results; while a movement was on foot for inducing the Government to found a printing-office of its own, where, of course, the work would be carried on under what were recognized as fair conditions. The federation is entirely composed of employees and has for its object the furthering of the interests of all engaged in the printing trades.

THE London *Daily Mail*, one of the Harmsworth group of newspapers, has been experimenting with a system of sending photographs or other illustrations by wire, that is the invention of Prof. A. Korn, of Munich. The *Mail* has published a picture, said to be transmitted a distance of 630 miles by this method, and although the result was not very brilliant yet there may be the germ of a useful process in it. The Professor's modus operandi is as follows: A photograph to be telegraphed is reproduced on a transparent film. This is placed around a glass cylinder that is supported at one end and is enclosed in a suitable darkbox. An opening is formed in the box to receive the rays of light from a source of illumination which pass through a lens that sharply focuses a point of light on the glass cylinder. Inside of the cylinder is placed a mirror or prism, directly opposite the opening in the darkbox. As the cylinder revolves it is also moved endwise, thus causing the spot of light to follow a spiral path, causing it to "look at" every portion of the photograph, point by point, in rapid succession. At the open and unsupported end of the cylinder within the darkbox is placed a selenium cell that receives the rays of light from the prism referred to. This comprises a metal that is peculiarly susceptible to the influences of light, varying its electrical resistance according to the intensity of the beam of light which is projected through the opening of the darkbox, through the photographic film, glass cylinder wall, onto the mirror and thence to the selenium cell. The successive impressions made on the selenium cell are reproduced upon a sensitive photographic plate at the other end of the telegraph wire, through the intervention of mechanism which electrically varies the intensity of a local source of light. Such a plate or film is the negative from which photographs may be printed. Dr. Korn is making improvements on his invention, and M. Carpentier, an instrumentmaker of Paris, is at work now upon four machines of an improved pattern, two for the *Daily Mirror* and two for *L'Illustration*. These are to be ready for delivery next July, when it is expected that they will be able to telegraph landscapes.

A MOST extraordinary case of libel has been heard in the Court of Session, Edinburgh, in which a young Glasgow bookseller claimed damages to the amount of $25,000 and $15,000, respectively, against the proprietors of the Glasgow *Evening Citizen* and the Glasgow *Evening Times*, for publishing a report to the effect that the plaintiff had been arrested in connection with a murder in November, 1904. The paragraph also alleged that the plaintiff had endeavored to negotiate a deposit receipt for $240 drawn in favor of the deceased. The defendants put in a counter issue, setting forth that the plaintiff had fraudulently conspired with three or more persons to induce the publication of the statements by the defendants. The jury's unanimous verdict was that the plaintiff had, in conjunction with one or more other persons sent, or caused to be sent, the telegrams to the newspapers, and was, therefore, conjointly responsible with them for their publication in the press. The authorities have taken action against the plaintiff in the case and three other men, and there is no doubt but that a severe sentence will be the result if they are found guilty.

THE housing of the workers is occupying the attention of many minds in England at present, and there are garden cities and garden villages springing up all over the country, many of them in connection with printing-offices that have been removed from the city to the country. One of the latest printing firms to join the movement is that of Messrs. Billing & Son, of Guildford, who have introduced a housing scheme, and have arranged with their employees to form an association called the Caxton Gardens Cottage Club. By taking advantage of this institution, modern cottages will be provided at a reasonable rent, on terms that will enable the tenants in time to become the owners of their dwellings. The scheme includes the erection of twenty-four cottages on plots averaging 18 feet by 120 feet. Each tenant may become the owner of his house at the end of twenty years by the payment of 12 cents per week in excess of the amount he is already paying for possibly inferior accommodation elsewhere. Messrs. Billing & Son have made themselves responsible for the purchase of the land and the erection of the houses, and they derive no profit from the transaction. The houses are semi-detached and form two sides of a triangle. The living rooms are well lighted, and in each of the dwellings there is a full-sized bath.

WHAT would American printers say to a weekly wage of $5.50? and yet, at Lampeter, the Welsh Church Press Company have been paying skilled journeymen printers wages of from $5.50 to $6 per week of fifty-four hours. In October, 1905, the men, being members of the Typographical Association, obtained sanction to essay a betterment of their condition, and a request for a minimum wage of $6.50 per week of fifty-two hours, or 12 cents per hour, was submitted to the master printers. The Welsh Church Press have resisted the men's modest prayer, though the other employers in the town granted the concession. Truly this is "sweating" with a vengeance, and is all the more to be deplored in connection with an office owned by a religious body.

"HAD BETTER" OR "WOULD BETTER."

The agitation that has once more sprung up, as voiced by the newspapers, in regard to "had better" or "would better"— many who would fain consider themselves experts taking the stand that "would better" is the only correct form — is a reminder that Professor Lounsbury, of Yale, in one of his striking articles on the English language which have been appearing in *Harper's Magazine*, has shown conclusively that the form of "had better" has behind it an imposing array of great writers, both of past generations and the present, who have given it the weight of their usage.

HIS RECORD.

"He's a great growler, isn't he?"
"Hurricane is nothin' to him."
"Finds fault with everything?"
"Worst you ever saw!"
"By the by — what is he doing now?"
"Editing the 'Band of Hope' and 'Sunshine' department of a new magazine!" — *Atlanta Constitution.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

COATED BOARD.— A. N., New York: "Can you give us the name of a firm that manufactures coated board like the enclosed sample?" *Answer.*— The Wabash Coating Mills, Wabash, Indiana.

MANILA ENVELOPES.— K. G., Philadelphia, Pennsylvania: "Can you give us the names and addresses of the largest, cheapest houses for manila envelopes, and other kinds?" *Answer.*— John T. Ustick, Centralia Envelope Company, Centralia, Illinois.

MAGAZINE BINDERS.— L. C. H., Winslow, Arizona: "Can you put me in touch with a firm that makes binders for magazines, also staplers for the same?" *Answer.*— Either of the following firms can supply you: Weiss Binder Company, Cleveland, Ohio, or The Barrett Bindery Company, 180 Monroe street, Chicago.

PREMIUMS.— K. E., Lilly, Pennsylvania: "Can you give us the address of firms who manufacture or job the premiums used in 'trust' schemes? By 'trust' schemes we mean the sending out of cheap jewelry, china, etc., to boys and girls, who receive a premium for disposing of the articles sent them?" *Answer.*— Kawin & Co., 260 Fifth avenue, Chicago, make a specialty of this class of work.

PRINTING ON TUBES.— J. S., Hartford, Connecticut: "Can you give us the address of a concern manufacturing machinery for printing on the surface of small paper cylinders varying from ⅜ to about two inches in diameter?" *Answer.*— We do not know of such a machine. The usual method is to print before rolling, either directly on the cardboard, or on labels and pasting them on afterward.

RUBBER STAMPS.— A. T. F., Tucson, Arizona: "Is there a book published telling how to make rubber stamps? If so, kindly tell me where same can be obtained." *Answer.*— We do not know of a book dealing with this subject. Rubber stamp outfits can be obtained from The Pearre E. Crowl Company, 1 East Dearborn street, Baltimore, Maryland, or the J. F. W. Dorman Company, 526 North Calvert street, Baltimore, Maryland.

BUTTON BOARD.— F. B., Amsterdam, New York: "Will you kindly give us the address of several manufacturers who can supply us with button board like the enclosed samples?" *Answer.*— The following manufacturers can supply you: Albey Brothers, Newark, New Jersey; A. R. Cushman, Cushman, Massachusetts; William Foulds Company, Manchester, Connecticut; Naubuc Paper Company, Glastonbury, Connecticut.

PAPER PUNCHES AND CRIMPING MACHINES.— F. S., Washington, D. C.: "Will you kindly advise us where we can procure the cheapest power punch; also crimper?" *Answer.*— The following firms sell paper punches for loose-leaf and other work: Latham Machinery Company, 197 South Canal street, Chicago; Henry C. Isaacs, 10-12 Bleecker street, New York. Crimping machines for loose-leaf work may be purchased from J. M. Irwin, Quincy, Illinois, or J. Keehn, Burlington, Iowa.

STATE SEAL ENGRAVINGS.— Southern Stamp & Stationery Company, 126 Main street, Richmond, Virginia: "We desire to use engravings of State seals. Will you kindly advise us of any engraving house that can supply us with them? Of course we know the address of a lot of houses, but it is mighty hard to get hold of a house that will have them, and perhaps if you will make a little note of this in the next issue of your magazine, those that have them will communicate with us and you will render both a service."

FEMALE EMBOSSING DIES, ETC.— O. W. D., Salem, South Dakota: "What Chicago firm will make female embossing dies for us, and furnish us an embossing compound for the male die?" *Answer.*— The Inland-Walton Engraving Company, 120-130 Sherman street, Chicago, or any good engraving house can make female embossing dies. Stewart's Embossing Board, sold by The Inland Printer Company, 120-130 Sherman street, Chicago, is a successful preparation for making the male die. Prices, 6 by 9 inches: three, 30c.; seven, 50c.; twelve, 80c. A. W. Michener, 182 Monroe street, Chicago, also makes an embossing composition.

FLAKE-WHITE EMBOSSING.— W. T. B., Chicago: "Can you give us the data explaining how die relief work in white is done in water-color upon cover-papers? We are familiar with this process through the use of oil pigments, but the water-color work with flake white is much purer and whiter because it is not discolored by the oil. What is the filler or adhesive used in the water-color work? Is the flake white used in thin sheets like gold leaf; is it annealed with heat to the cover; what kind of glue is used, if any? What are the different processes?" *Answer.*— We enclose you a sample of the flake-white embossing. These foils are obtainable in various colors from Slade, Hipp & Meloy or Charles Hellmuth, Chicago. The pigment is prepared as a foil or leaf 4¾ by 19½ inches and requires no size. It is laid on the same as gold leaf. It is fixed by a hot impression from a solid metal die in a stamping machine.

SHIPPING TAGS.— R. K., Brooklyn, New York: "(1) Do you know of a machine which manufactures (printing on both sides, in one or more colors) shipping tags complete, including the reinforcement around the hole for the cord? If there is such a machine on the market, kindly give price, capacity, etc. (2) What manufacturer puts out manila cardboard suitable for shipping tags, in rolls or webs? (3) If there is no special machine for making shipping tags by a process such as I describe, can you tell me how they are made in large quantities?" *Answer.*— We do not know of any machine for the manufacturing of shipping tags complete. The New National Manufacturing Company, Elkhart, Indiana, manufactures roll printing machinery. (2) The following firms can supply you with cardboard for shipping tags: Brownville Board Company, Brownville, New York; Chemical Paper Company, Holyoke, Massachusetts; Eureka Paper Company, Fulton, New York; Jefferson Board Mills Company, Black River, New York; J. P. Lewis Company, Beaver Falls, New York; New Haven Pulp & Board Company, New Haven, Connecticut; United Box Board & Paper Company, 11 Broadway, New York. (3) The Denney Tag Company, West Chester, Pennsylvania, manufacture tags of all kinds.



GRAND CANYON, BRIGHT ANGEL TRAIL, ARIZONA

ON LINE OF SANTA FE R. R.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Written for THE INLAND PRINTER.

OUT OF THE HELL BOX.

BY EDWARD SINGER.

THE COMP. TALKS.

Our Gothics all are worn and old,
Our Jenson, too, has seen its day,
And like our old Engraver's Bold,
Our borders should be thrown away.
They have been vanquished in the fray;
Our old proof press is tottering,
Yet when we tell the firm, it's "Nay!"
We never seem to need a thing.

They bought a cylinder in June
Because the pressman wanted one,
Another jobber's coming soon,
Also a desk for Anderson.
They bought the sylph-like Daisy Munn
A new machine to plunk and pling,
Yet when we ask there's nothing done —
We never seem to need a thing.

We use the same old "pointers" yet,
And work in "twinklers" by the score;
We love to see the jobs we set —
Reminds us of old times once more.
Nice rugs are on their office floor
And telephones go ting-a-ling,
Yet when we ask they raise a roar —
We never seem to need a thing.

On that sad day they journey o'er
Bankruptcy River, here's our fling:
Nice rugs were on your office floor —
We never seemed to need a thing.

* * *

LABOR TROUBLES IN 1920.

The fight still went on, the union compositors being firm in their demands for a two-hour day.

"Two and one-half hours is entirely too long," they complained bitterly. "By the time one takes one's morning's ride in one's airship or touring car and spends a few hours at one's club, one has no time to attend the matinee!"

The Laundry-Workers' Union, heretofore opposed to a sympathetic strike, now went out in a body, and the non-union compositors, failing to find clean towels in the composing-room, heaved bricks and imposing stones through the windows and burned the shops to the ground.

* * *

THIN SPACES.

SOME (or all) of the typefounders are now casting quads without nicks. Anything to make 'em weigh more, eh?

DEATH is a terrible thing, but did you ever turn back to the extraordinarily gloomy-looking type cases after watching a glittering circus parade pass by?

GUTENBERG'S birthday would be celebrated to this day were it not that yellow journals and campaign literature grew out of his invention.

BLESSED is the country compositor. He can now carry his twelve-point case out under a blooming peach tree and set "Local Happenings" till a shower comes up and rims the roses with rain.

SKILL is a mighty good thing for a printer to possess, but somehow or other it doesn't seem to amount to much unless it is backed up by a clean shirt on the printer's back.

* * *

NONE FOR HIM.

"Nope," said the editor of the Bloomville *Sun* to the wood-goods man, "none o' yer new-fangled, space-condensin', ball-bearin', patent-slide type cabinets fer me. They look too much like one o' these here new biznessoffice filin' systems, while the good old-fashioned type *stands* with the twelve Californy job an' the twelve two-third eyetalic cases in full view makes things look like a *printin'-office*. Besides, if some o' my subscribers 'ud drop in an' see the whole blame type, border an' ornamunt supply of their weekly paper stored away in a little dinky 2 by 6 cherry chest they'd lose all respect fer the grand old organ an' quit 'er on the spot!"

* * *

A RECORD.

They were boasting of the wonderful record of the new Linotype operator.

"How many ems in fifty-four hours?" inquired the machinist.

"Oh, it isn't his speed that's so wonderful," they explained. "He has worked in newspaper offices for four years, and in that time has set only 938 Mark Twain anecdotes!"

Bailey, another operator, attempted to prove that he had set only 876 in the same length of time, but they hooted him down and would have none of him.

* * *

ADVICE TO APPRENTICES.

IF you pi a stick, never return the types to the case. Simply toss them on the imposing-stone. The stoneman will then take a friendly interest in you and assist you whenever possible. If the stone is not handy, tuck the types in your pocket. If one pocket will not hold it all, use two pockets.

WHEN the foreman gives you a job and tells you the customer wants it set in Blair, pay no attention to him, but set it in Old English or Tudor Black. You have been at the business for a year or more, perhaps, while the customer has never been in a printing-office more than five or six times in his life. Therefore, it stands to reason that you know more about the business than he does. If necessary, explain this to the foreman. If he is the right kind of a man, he will listen to reason and see that you get a boost in wages.

SING, whistle and tell funny stories as much as possible, especially when the foreman is engaged in laying out an intricate piece of work. At such times he has somewhat of a grouch, and as cheerfulness is contagious, he will catch your spirit of happiness and feel better at once. Such little acts of kindness are always appreciated.

WHEN distributing, if you don't know where the Œ, %, and similar characters go, don't spend time looking for the boxes. Simply give the types a sling toward the upper part of the case. There is a slight possibility, of course, that the types may not reach the right boxes, but as the method is a great time-saver, the risk is worth running.

* * *

SONG O' SPRING.

He owned a little print-shop
Did Printer Judson Winn.
'Twas spring. He blew six cases out,
And then got full of gin.
Quoth he: "(Hic) — Blew shix cases out;
(Hic) — Blew shix 'cases' in!"

* * *

IN THE WRONG UNION.

"I've held a card for twelve years," said the pressman.

"Yes," responded the observant feeder, watching him paste a 12 by 15 overlay on the tympan, "but you don't hold the right kind of a card. You ought to belong to the Paper Hangers' Union."

THE EMPLOYING PRINTERS' ASSOCIATIONS.

ELSEWHERE in this issue of THE INLAND PRINTER appears an article by Mr. Charles Francis, president of The Printers' League of America, in which the aims and purposes of that organization are concisely set forth. Briefly the League proposes to take into its purview everything that association can do to better the condition of the printing trades. There are a large number of employing printers' associations working under various titles having for their object some specific thing to correct or to discuss; some organizations have one thing for their *raison d'être*, some another.

The Ben Franklin Club of Chicago has its headquarters at Room 603, 134 East Van Buren street, Chicago. W. J. Hartman is the president of the club and C. H. Gallion, secretary. Frederick E. Wolff is organizer, and editor of *The Drop of Ink*, the official organ of the club. The objects of the club are thus stated:

OBJECTS OF THE BEN FRANKLIN CLUB.

To promote a spirit of friendship between all owners of printing-offices in the city of Chicago, and to meet at stated periods for the discussion and dissemination of useful information regarding trade matters — to the end — that its membership may be benefited through a better understanding of trade requirements, and it is further declared that this association shall not in any way attempt to regulate its membership in the matter of labor control — the organization is to be purely a social and educational institution.

The attitude of the members of the club toward conditions in the trade are exemplified in the cartoons reproduced herewith from *The Drop of Ink*. The literature of the organizer and the announcement of meetings are



Cartoon from *The Drop of Ink*, Chicago.

strenuously urgent. The text of the announcement for the April meeting is here reproduced:

WHERE ARE WE AT? DO YOU KNOW?

What are right prices for printing?

How much, per hour, should be charged for hand composition?

What should machine composition be sold for?

What does Gordon presswork cost and what is the right selling price?

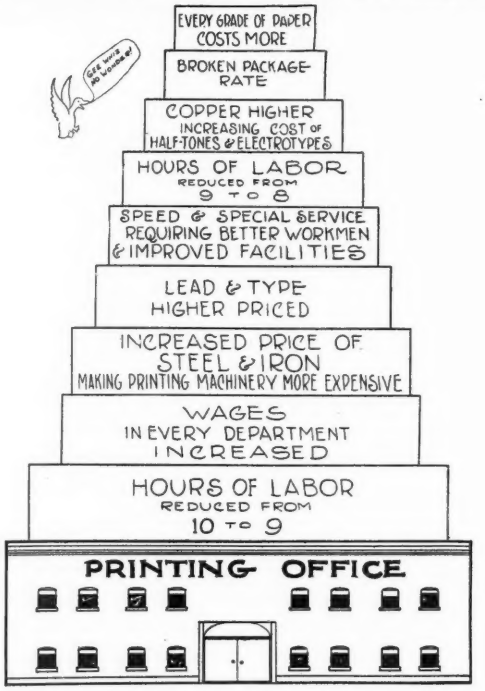
What does cylinder presswork cost and what is the right selling price?

YOU run against competitors' prices and wonder how THEY figure; they run against YOUR prices and wonder how YOU figure. Result: Competitors think each other crazy and the consumer thinks you are all crazy.

Ben Franklin Club is seeking to remedy these conditions and CAN BRING ABOUT IMPROVEMENT WITH YOUR ASSISTANCE.

At the next meeting of the club a committee is going to bring in a report embracing the consensus of opinion of printers as to the PROPER MINIMUM CHARGES PER HOUR for hand composition, machine composition, Gordon presswork, cylinder presswork and binding; and YOU as proprietor or manager of a printing-office should be present and render aid in solving these perplexing problems.

WHY PRINTING PRICES ARE ADVANCING—Notice What's on Top of the Printing Office



Cartoon from *The Drop of Ink*, Chicago.

Once a minimum charge per hour for each department is understood and recognized as being the proper basis, printers' estimates will not be varying from 10 to 100 per cent as they do at present.

Members of Ben Franklin Club are honestly endeavoring to improve printing trade conditions, and they do not consider themselves better than other printers — if they did — they wouldn't be members of the club.

You probably have been intending to attend meetings of Ben Franklin Club but have not done so for various reasons of your own.

ATTEND THIS MEETING

because it will deal with matters of vital importance to every one operating a printing plant.

THURSDAY EVENING, APRIL 11, 1907

8 O'CLOCK P.M. SHARP

AT THE SHERMAN HOUSE

Yours sincerely,

W. J. HARTMAN, *President.* BEN FRANKLIN CLUB.
C. H. GALLION, *Secretary.*

To these searching and pertinent inquiries a perforated tear-off slip was attached, reading:

To Officers and Members of Ben Franklin Club:

GENTLEMEN,— In my opinion,

Hand Composition should be sold for.....per hour
Machine Composition should be sold for..... "
Gordon Presswork should be sold for..... "
Cylinder Presswork should be sold for..... "

Fill this out and bring with you, or mail to BEN FRANKLIN CLUB, Omaha Building, Chicago.

Over four hundred replies were received to the inquiries and these were crystallized in the report which follows. Twelve firms annexed themselves to the club as new members at this meeting.

REPORT.

CHICAGO BEN FRANKLIN CLUB MINIMUM PRICES.

The committee appointed at the last meeting of the Ben Franklin Club to prepare a set of minimum prices to be charged on the various items of work beg to submit the following for your consideration:

STOCK.

Stock and material of all kinds and all work not done in your own plant, twenty-five per cent on each separate class of material up to $100; twenty

per cent on each separate class of material up to $300; fifteen per cent on each separate class of material up to $500; ten per cent on each separate class of material in excess of $500.

In estimating the cost on the above items, consideration should be given and cost of handling added to original cost of stock on material before applying your percentage of profit to be added as indicated above.

ELECTROTYPES.

Electrotypes to be charged at scale.

COMPOSITION.

Hand composition, including make-up, lock-up and alterations, $1 per hour.

PRESSWORK.

Platen presswork, $1 per hour.
Universal presswork, at $1.25 per hour.

CYLINDER PRESSWORK.

Pony cylinder, 24 by 36 or less, $1.25 per hour.
Cylinder, 25 by 38 to 32 by 44, $1.50 per hour.
Cylinder, 36 by 48 to 42 by 56, $1.75 per hour.
Cylinder, over 42 by 56, $2 per hour.

The above includes the ink in the ordinary run of work. Where colored ink is used or an unusual amount of black ink is required an extra charge should be made.

PAMPHLET BINDING.

8 page, saddle stitch, no cover	$1.50
8 page, saddle stitch, with cover	2.00
16 page, saddle stitch, no cover	1.75
16 page, saddle stitch, with cover	2.40
32 page, saddle stitch, no cover, single form	2.00
32 page, saddle stitch, with cover, single form	2.50
32 page, saddle stitch, no cover, 2 16s	2.75
32 page, saddle stitch, with cover, 2 16s	3.00
48 page, saddle stitch, with cover, 2 24s	3.50
48 page, saddle stitch, with cover, 3 16s	4.00
64 page, saddle stitch, with cover, 2 32s	3.50
64 page, saddle stitch, with cover, 4 16s	4.75
32 page, side stitch, pasted cover, 2 16s	4.25
48 page, side stitch, pasted cover, 2 24s	5.00
48 page, side stitch, pasted cover, 3 16s	5.50
64 page, side stitch, pasted cover, 2 32s	5.25
64 page, side stitch, pasted cover, 4 16s	6.00
80 page, side stitch, pasted cover, 5 16s	7.00
80 page, side stitch, pasted cover, 2 32s, 1 16	5.75
96 page, side stitch, pasted cover, 3 32s	6.00
96 page, side stitch, pasted cover, 6 16s	8.00
112 page, side stitch, pasted cover, 3 32s, 1 16	6.75
112 page, side stitch, pasted cover, 7 16s	9.00
128 page, side stitch, pasted cover, 4 32s	7.00
128 page, side stitch, pasted cover, 8 16s	9.75
Each additional 4-page form	35
Each additional 8-page form	65
Each additional 16-page form	85
Each additional 32-page form	1.05

Respectfully submitted,

E. F. HAMM,
GEORGE SETON THOMPSON,
E. A. WALDSCHMIDT,
CHARLES H. GARD,
E. F. BREYER,

CHICAGO, April 10, 1907. *Committee.*

The Employing Commercial Printers of Texas Organization is an association which was started last fall. Robert Clarke, of the Clarke Printing Company, San Antonio, Texas, writing to THE INLAND PRINTER, gives the following information regarding the organization: "The Employing Commercial Job Printers of Texas Organization, which met in Houston, September 10, 1906, and was attended by one hundred delegates, formed a permanent organization by electing T. W. Perkins, of McKinney, president; Henry Dorsey, Dallas, secretary; and Robert Clarke, San Antonio, treasurer. How the organization was started: Last summer, C. V. Milligan, vice-president of the San Antonio Typothetæ, died, and Mr. Courts, of Galveston, and Messrs. Dorsey and Exline, Dallas, and others attended the funeral. Before the above gentlemen departed for their respective homes, a meeting was arranged to talk over matters affecting the printing business. During the meeting Mr. Clarke remarked that at one time printers were allowed to wear a sword as a mark of honor, but now it had got down to the level of a peanut-stand. Mr. Courts remarked that it was lower than a peanut-stand, for you could not buy a bag of peanuts in San Antonio or Galveston for less than 5 cents. It was suggested that a State organization should be formed, free of any trust or labor question. A temporary organization was formed and a permanent organization effected September 10. The unbusinesslike manner of conducting business was fully discussed, and every one seemed anxious to get at the really proper way to figure the cost of a job, and many amusing stories were told. For instance, A asked B how he could do that job for Mr. Brown so cheap: 'Why,' said B, 'the composition was $5, presswork was $3, and the paper was $2 — hold on, I did not put the paper in, because I had that on hand.' As a rule the average printer does not read and study enough, which is the real cause of the printing business being so unprofitable, was

BRAIN STORMS:



Cartoon from *The Drop of Ink*, organ of the Ben Franklin Club, Chicago.

the consensus of opinion. In summing up the fixed expenses a few items, such as rent, taxes, interest on capital and other 'tangible' items are here enumerated; then comes miscellaneous, etc.— $100 or $150. Now I have put down every item that is used in a printing-office. In this list of expenses, from one to forty-two, some belong entirely to the pressroom and some to the job department; while others are joint. By finding the cost of your machinery and subtracting from $3,000 you have the cost of the type department. Then you can give the proper proportion to each department. In an office of this size I suppose that one man ($18 per week), one apprentice ($10 per week) and one boy ($3.50 per week) would be all you could work—and one pressman ($16 per week), one apprentice ($6 per week) and one feeder ($4 per week), would be about all you could work. Our machinery invoices $1,300. I would like to know if my idea of getting at the cost is any way near correct and would appreciate a reply. The prices charged for work in San Antonio are simply absurd. Recently five thousand catalogues, some thirty-two pages, for which one office asked $165, another $125, another $96, went for $50 — this bid by one of the largest offices. There is no other way to account for this than 'guessing' or ignorance. Had he itemized the cost he would not have taken the job for such figures. The motto at the top of the estimate herewith was adopted by the association. You will notice that we put THE INLAND PRINTER in as an 'expense.' I think it should be an 'asset,' for it pays."

MOTTO: Keep on boosting, but don't throw rocks at the other fellow's hook.

COST OF OPERATING A $3,000 PRINTING-OFFICE FOR ONE YEAR

BEFORE INSTALLING ANY PROFIT-PRODUCING HELP.

		YEAR
1	Rent	$480.00
2	Taxes — City, assessed for $2,000 at $16.50 on the 1,000	33.00
3	Taxes — State and County	20.00
4	Insurance on	50.00
5	Lights	24.00
6	Telephone Service	60.00
7	Fuel	20.00
8	Water rent	9.00
9	Power	96.00
10	Proof paper	2.00
11	Tympan paper for platen and cylinder presses	7.50
12	Gasoline	10.00
13	Towels and soap	12.00
14	Toilet paper (don't laugh)	3.00
15	Brooms	1.50
16	Wiping Rags	3.00
17	Machine Oil	3.00
18	Kerosene oil	4.50
19	Knife-grinding (in San Antonio the charge is 75 cents)	14.40
20	Wrapping paper	2.50
21	Twine	1.50
22	Sealing-wax	1.50
23	Padding composition	6.00
24	Boxes and labels, say 60 per month at 3 cents	21.60
25	Candles and matches	1.50
26	Rollers	15.20
27	Cost of delivering work	52.00
28	Bookkeeper (he also collects)	720.00
29	Collector	.....
30	Donations	68.00
31	Bad debts	50.00
32	Spoiled work (by errors, misruled, miscut, etc.)	25.00
33	Office boy	156.00
34	2,000 job envelopes, cost $3 per 1,000	6.00
35	Trade paper (THE INLAND PRINTER)	3.00
36	Postage	10.00
37	Office stationery, such as blotters, labels, etc	6.00
38	Advertising	212.00
39	Gridiron Club dues	18.00
40	Interest on capital, eight per cent on $3,000	240.00
41	Depreciation, eight per cent	240.00
42	Paper-cutter	520.00
43	Foreman job office	.....
44	Distributer	.....
45	Proofreader	.....
46	Copyholder	.....
47	Foreman pressroom	.....
48	Stockkeeper	.....
49	Overtime not charged for	.....
50	Loss from belts breaking, power giving out, etc	.....
51	....City solicitors	.....
52	....Drummers	.....
53	Franchise tax (in Texas $10)	.....
54	Cost of estimating on work	.....
55	Sundry intangible expenses	.....

NUMBER OF WORKING HOURS IN A YEAR.

365 days, less 52 Sundays, 313 days, less 4 holidays, making 308 days of 9 hours each, being 2,771 hours, less 52 hours for short Saturdays, making a total of 2,720 hours in the year. No mention is made of time lost during the year for sundry purposes.

By applying such items as enter into your business, the largest as well as the smallest office could find out the cost of an hour's labor just as accurately as you could find out what twenty pounds of paper would cost at 10 cents a pound.

BUSINESS SENSE — If you are smart enough to do your own bookkeeping, collecting, estimating, foremanizing, proofreading, job hand and office boy, should you not be paid accordingly? I have often heard printers say, "I can work cheaper than my neighbor because I do my own work." There is no reason why a printing-office remote from a large city should not get as much for its work as the "big fellows." If they can do it *all*, have low rents, etc., it is their "phat" and should go into their pockets. *Don't believe what people tell you. Don't let any one put a price on your work.* REMEMBER sometimes people are *mistaken.*

The above sums have been taken from our cash book.— C. P. Co.

Our cousins in Australia are strong on organization and therefore it is not strange that they should find occasion for an association midway between that of the employers and the unions. The Melbourne Printers' Overseers' Association has been in existence for about four years. The report for the year shows that the members have mingled business with pleasure in a very happy way, and the outings and excursions that have been arranged and carried out during the year have cemented warm friendships among many business rivals.

There are a large number of printers' organizations from which as yet no report has been received. In future issues the special proceedings of these will be recorded as opportunity offers.



"Coo, Mox!"

The Skibo Dove of Peace.

By permission. —*From Puck, Copyright, 1907.*

Written for THE INLAND PRINTER.

SAYS HE.

BY EDWARD SINGER.

"Still, still," he says, "although I think
I've left the trade for good," says he,
"Still when I get a whiff of ink
From some print-shop, it seems," says he,
"I really must go in and set
A line of type or two and get
Back in the swing again," says he.

"I can't tell why — a doctor's what
I am to-day," he says, says he,
"But ink and type still touch the spot.
I've left the case for good," says he,
"But when I get a chance to show
Another printer what I know
I always show him, Joe," says he.

"Got money — lots of it, you know;
My practice pays me well," says he.
"It wasn't made in printing, Joe —
Not much in setting type," says he;
"But still, I sometimes itch like sin
To switch around and get back in
The same old swing again," says he.

THE "EVENING PRESS" OF GRAND RAPIDS.

UNIQUE among the newspaper buildings of the country stands the handsome new home of the *Evening Press*, of Grand Rapids, Michigan. In addition to being a splendidly equipped plant for the publication of a steadily growing afternoon paper of more than fifty thousand circulation, it possesses features that render it different from any other newspaper establishment in the world. Chief among these are the costly and extensive facilities provided for carrying on social and educational work among the newsboys.

When the building was being planned several leading considerations entered into the forming of a design. In the first place it was desired to erect a model newspaper plant where the numerous daily editions of the *Press* could be gotten up and issued quickly, neatly, and under conditions conducing to the best of workmanship. In the second place it was desired to house the various newsboy auxiliaries which have been built up and fostered by the *Press*. In the third place it was desired to erect a structure that would be a source of pride to the people of Grand Rapids and would typify the progressive, looking-upward spirit of the community, which the *Press* has consistently striven to represent.

All three of these leading objects have been attained in the new home. Architecturally the building is one of the finest in Grand Rapids. It rivals in dignified beauty the Ryerson Public Library, hitherto considered the city's most artistic structure. The comparison between them is directly invited by the fact that they stand on opposite sides of Fulton Street Park, facing each other.

In construction the *Press* building is substantial and enduring, the exterior being of Bedford stone and the interior of reinforced concrete. Its design is graceful and along classic lines. It rises to a height of four stories, but it is so massive that it towers above and dwarfs the ordinary four-story block. Standing, as it does, at the head of Monroe street, the city's principal business thoroughfare, it is one of the community's show places.

Unlike the great majority of newspaper buildings, it is of the individual type, being devoted entirely and solely to the purpose of housing the *Evening Press* and its allied newsboy interests.

Its equipment is remarkably complete for a newspaper plant in a town the size of Grand Rapids. The business offices are centralized in a handsome marble counting-room, around which are grouped the various departments, circulation, advertising, and accounting. These offices are in keeping with the character of the building, having marble counters, mahogany and plate-glass partitions, and mahogany furniture. They are located on the first floor, and are reached from the street through bronze doors and a marble vestibule.



THE EVENING PRESS BUILDING, GRAND RAPIDS, MICHIGAN.

The editorial rooms, large, airy, and well lighted, are on the second floor. They are furnished uniformly with fumed oak desks and oak office furniture.

Few papers in the country have more attractive mechanical departments. The composing-room is a great apartment 45 by 56 feet, which has the greater part of the wall space on two sides given up to windows which admit both light and air. It possesses every modern facility for speedy and handsome typographical work.

The stereotyping plant next door presents a wonderful contrast to the hot, gas-filled death-traps in which the stereotypers are forced to labor in so many newspaper shops. It has large windows on two sides which furnish plenty of light and air. On the other two sides are doors by which any wandering breeze may be captured. A suction fan helps to carry the heat and metallic fumes into the chimney, and electric fans bring in cool air from out-

side. Late improved machinery, operated by individual electric motors, lighten and facilitate the work of the stereotypers.

The pressroom is on the main floor. It connects with the stereotyping-room by means of an electric lift, which shoots the plates up and down at express speed. The presses are three in number, and are all four-deck Goss straightline presses with a color deck on top of each.

Electricity and compressed air are used at every turn to save labor and increase efficiency. The machinery throughout is run by electricity, each piece of apparatus having its individual motor controlled by the Kohler push-button system. Compressed air, furnished by an automatic electrical compressor, is used to operate the lifts that elevate the seven-hundred-pound paper rolls to the presses, to run the plate lift between the stereotyping and pressrooms, to force ink to the presses, to operate the pneumatic tube between the counting-room and composing-room, and to clean the machinery.

Electricity is used exclusively for lighting purposes, and also runs the passenger and freight elevators. The building has its own private telephone exchange.

The newsboy features that mark the building as distinct from other newspaper homes are numerous. On the third floor is a large auditorium called Press Hall, which is used for Happy Hour assemblies on Sunday afternoons, for the Evening Press Newsboys' School of Dancing Department, for the newsboys' parties, for entertainments and the like. It has a handsome stage equipped with scenery and lights, and a gallery in the rear. The furniture and woodwork are of mahogany. The hall has a capacity of about one thousand. It is intended primarily for newsboy purposes, but the *Press* opens it for charitable entertainments and meetings of a public and educational nature. Conventions are also permitted to use it without rental.

On the third floor, too, is the Newsboys' Day School. This is a well-lighted room presided over by a regular teacher, where the lads who have to earn a living are educated in the common-school branches during the hours when they are not selling the regular and extra editions of the *Press*. This school is maintained by the *Press*. On the fourth floor is a large band-room where the Evening Press Band has its rehearsals.



MAIN OFFICE "EVENING PRESS," GRAND RAPIDS, MICHIGAN.
Looking toward main entrance and showing elevator, grand stairway and circular liner counter and information bureau. Advertising departments arranged on either side of main entrance.

In the basement are more newsboys' features, including the manual-training school and shower baths and a plunge. A regular lunch-room for the use of the boys and of employees is also maintained in the basement.

The arrangement and equipment of the building have caused it to be looked upon by newspaper men as a model. Its provisions for the newsboy work have attracted the attention of the educational and social settlement workers the country over. Altogether, President George G. Booth, to whom credit is due for the fundamental ideas of the design, has created a structure which is an object of pride and admiration for the people of Grand Rapids and a monument to progressive journalism.

IN PRESS.—"The Human Figure," by John H. Vanderpoel. Price, $2. The Inland Printer Company, Chicago.

Written for THE INLAND PRINTER.

ADVERTISEMENTS — GOOD AND BAD.

BY RICHARD M. BOREN.

SOME industrious fellow has discovered that the first *printed* advertisement appeared in the London *Weekly News* in 1622. This date, however, does not define the beginning of advertising, which in the very nature of things must — in some form — be as old as barter itself.

In southern Illinois, near the Mississippi river, is a rock formation peculiarly adapted to the manufacture of the rude stone implements used by the aborigines. Within the radius of a few miles are the chips, broken tools and other indications in abundance to show plainly that this was once an extensive manufactory of those primitive utensils. Hundreds of miles distant, on the prairie, where the soil is entirely free from stone of any kind, axes, spearheads and arrowheads of the same peculiar character have been found on the surface and buried in mounds. All of which argues that John Stoneaxe must have given pretty wide currency to his claim for superiority of material and workmanship. This has bearing on the subject in hand so far as it may sustain the contention that advertising has been coexistent with trade from the earliest beginnings of barter and exchange.

It is true that advertising has developed more in the last thirty years — both in quality and extent than in all its previous history, but this growth is due to better methods and a more general recognition of the real laws governing its practice than to any alteration in those laws.

Not very long ago business men were given to talking of the element of speculation that attended advertising, and writers were wont to use such vague terms as "mysterious quality," "the vicissitudes of its character" and "this intangible force," when discussing the subject. Happily, this unstable feeling — this feeling that advertising could not be depended upon, that it was a sort of guesswork — is fast giving way before the contradictory experience of successful advertisers; and that this growing confidence has been fruitful of good to the publisher and printer needs no further proof than a glance at the crowded advertising columns of our present-day magazines and newspapers. Doubtless many of the advertisements that jostle one another in the scramble for attention do not accomplish the results hoped for, but this failure does not disprove the existence of the laws already mentioned: it only emphasizes the fact of their violation.



MAIN OFFICE "EVENING PRESS," GRAND RAPIDS, MICHIGAN.
Showing several of the business departments.

The fundamental idea of all advertising is that its object is to *sell something;* it may be a pair of shoes, a doctor's services or admission to a theater. This is a plain proposition, having to do with one of the elemental factors of our civilization, yet men to whom the processes of the salesroom are simple enough make of advertising a complex problem, and herein lies one of the most productive causes of failure in advertising to-day. Instead of traveling straight ahead to their destination, these men take a roundabout course, follow a will-o'-the-wisp "originality," and are lost.

This comment does not apply alone to the advertiser. It is the greatest fault of the printer on this class of work that he can not or will not realize that for the time he is a salesman. Instead of striving to give expression to the selling idea, in typographic tones and accents that will appeal to his audience, many times the compositor secures an effect contrary to that desired, by essaying something novel and grotesque. Too often he is pleased to show his mechanical skill regardless of the final result as shown by the cash-drawer and ledger.

Attracting attention, awakening interest, arousing desire, inspiring confidence — these are some of the potent elements of successful advertising. These are not newly discovered forces, nor are they mysterious in their workings. The sons of Jacob doubtless were impelled by the same influences when they journeyed into Egypt.

We should never forget that, however important each of these forces is for the successful accomplishment of our purpose, it is but the means to an end — *the selling of something.* For instance, thinking that to attract attention is the only thing necessary, many printers and ad.-writers signally fail when their work is brought down to the last analysis and the question is asked, "Will it help to sell goods?"

* * * * * * * *

A few months ago, when the fodder was in the shock up in South Dakota, the Mitchell (S. D.) Corn Belt Asso-

September 24-29 Inclusive 1906



Excursion Rates and Special Trains

Corn Palace

Rebuilt—Larger—Grander—Better than Ever. The only attraction of its kind in the world. The bountiful crops of Dakota have made possible decorations of grains, seeds and grasses which were never before attempted, and this marvelous structure is worth going thousands of miles to see. But added to this attraction is the great

KILTIES BAND

The greatest Scotch Concert Band in the World. The band that has played to the crowned heads of Europe. The band that has no superior in the world. Will give two concerts daily in the Corn Palace.

OTHER ATTRACTIONS

Besides these have been engaged for the crowds which come to Mitchell. There will be twelve other bands to furnish street music continuously.

Bert Morphy, who sings to beat the band, will give two concerts daily. The Mad Caps and La Telle Brothers in high class Vaudeville will entertain the people daily in the Corn Palace. And many other attractions.

There will not be a dull minute. You may never have another such an opportunity. Don't miss this at

Mitchell, South Dakota

EXAMPLE 2.

HAVE YOU EVER HEARD

THE "KILTIES?"

—The great Scottish Band, the pride of all Canada, each season has seen marked improvement until they are now admitted to be at the head, musically, of all big bands. This famous musical organization will appear at the

Mitchell Corn Palace September, 24-29, 1906

No pains have been spared to make this season's Exposition the best ever. Besides this Famous Scottish Band numerous free street attractions will be offered. Come to see the only Corn Palace in the world. Low railroad rates.

Mitchell Corn Belt Association

MITCHELL, SOUTH DAKOTA

EXAMPLE 3.

The Show That Is Making Our State Great.

To see the only corn palace in the world is in itself a reason for going. This mammoth castle with its turrets and minarettes is the only one of its kind in the world and its unique beauty makes an impression never to be forgotten. Inside of it will be found the exhibits that are making South Dakota great. Mammoth grains and vegetables, fruits and grasses, arranged in booths, all labeled so that you know from just what county it comes. You will never know the resources of South Dakota until you see this exhibit. These county exhibits are practically an encyclopedia of information with South Dakota as the text. By all means take the children. The lessons to be learned concerning the products of the different counties of the state are not found in books. The artistic grouping and comprehensive arrangement of these exhibits makes a lasting impression on the plastic young mind and inspires a love of nature's products and a loyal pride in our state. Months of travel would not give the comprehensive lesson that a walk through the corridors and isles of this great cereal castle will.

MITCHELL CORN PALACE

September 24 to 9, '06

"The Kilties," the world's most famous concert band, good enough to have been commanded to play before kings and queens, will be there. Their music will charm and costumes—that of the Scotch Highlanders—is a glimpse of that far off isle itself. Bert Morphy, who "sings to beat the band," is one of the attractions and his songs with full brass band accompaniment have won him a national reputation. The "Mad Caps" and La Telle Brothers, vaudeville artists second to none on earth, will give daily performances on the great stage in the palace. On the streets an array of performers such as you have never seen will give free performances, embracing the most unique and dangerous feats that have ever been originated to thrill and entertain thousands on a great show day. The reduced rates on all railroads place the trip within the reach of all. Take your family and enjoy an educational treat where every minute will be crowded with clean, high-class entertainment, where impressions will be made that you will remember and which you will be the better for remembering.

The Outing That Will Educate and Please You.

EXAMPLE 1.

GROUP OF NEWSPAPER ADVERTISEMENTS.

Result of competition instituted by Mitchell Corn Belt Association, South Dakota.

THE "KILTIES" ARE COMING!

This world-famous Scotch Concert Band of sixty pieces, the pride of all Canada, and honored in the United States, will be the big leading musical feature of the

Mitchell Corn Palace September 24 to 29, '06

The New Corn Palace—larger and more elaborate than ever before—will be the most attractive feature of the exposition. Then there is Bert Morphy, the man who "sings to beat the band;" the "Mad Caps," and the LaTelle Bros. in high class vaudeville. You can shoot the chutes and bump the bumps. The balloon will go up and the loop will be looped, and a hundred and one free attractions will keep you busy all the time.

Low Rates on Railroads

EXAMPLE 4.

Excursion Rates and Special Trains

LARGER, GRANDER, BETTER THAN EVER

CORN PALACE

MITCHELL, SO. DAKOTA

¶ The bountiful crops of Dakota have made possible decoration of grains, seeds and grasses which were never before attempted, and this marvelous structure is worth going thousands of miles to see.

THE KILTIES BAND

Will give two Concerts daily in the Corn Palace. The greatest Scotch Concert Band in the world, which has played to the crowned heads of Europe. Twelve Bands will furnish continuous street music.

OTHER ATTRACTIONS

¶ BERT MORPHY, who sings to beat the band, will give two concerts daily. THE MAD CAPS and LA TELLE BROTHERS in high-class Vaudeville will entertain the people in the Corn Palace. Many other attractions. There will not be a dull minute. Much to learn, much to see. Don't miss it.

SPECIAL TRAINS AND LOW RATES ON RAILROADS

SEPT. 24-29, 1906

EXAMPLE 5.

ciation held its annual corn carnival. The enterprising advertising manager offered a prize to the paper of that State publishing the best advertisement of the Corn Palace. Four of the South Dakota publishers entered the contest.

The advertising manager certainly offered as pleasant a test of the publishers' ad.-writing and ad.-setting abilities as could be imagined. When has it ever required much coaxing or argument to induce people to take a holiday? A holiday is not an occasion for bargaining; dollars and cents are not reckoned as at other seasons. Sacrifice is to be made to the God of Plenty, and upon what other altar do the devotees cast their offerings so lavishly?

In Figs. 1, 2, 3 and 4 are shown the advertisements entered in the competition as they were offered to THE INLAND PRINTER for award and criticism. The conditions gave the contestants liberty (within certain limits) to write and display the advertisement as they each thought best. It might contain one hundred or one thousand words, and was to be judged by any and every particular contributing to or detracting from its excellence.

Before discussing these advertisements or commenting on their relative merits it must be noted that they appeared in the daily and weekly papers of small cities. This is important not only because the expense of composition on publications of this character must necessarily be kept at the minimum to insure profit, but for the additional reason that the advertisement having pulling qualities in a high-class literary or scientific magazine would probably be a failure in a country weekly.

With the exception of the display at top and bottom, which sounds puerile, No. 1 is well written, and with better display should have proved an attractive and convincing advertisement. Typographically it is open to the criticism that the border aborts its purpose by overshadowing the display, preventing the advertisement from "sticking out"; the frame is made greater than the picture. The condensed cap line is difficult to read and the underlining rules only magnify this defect. Underscoring display lines is one of the most useless artifices of the ad.-printer; it detracts from legibility and rarely emphasizes. Without the rules larger display can be used, thus gaining the strength the rules fail to give. We might infer from the date line of this advertisement that Time takes a backward flight in South Dakota.

With half a dozen display lines in five different styles of type scattered throughout the advertisement, No. 2 presents a scrambled appearance that is not pleasing. Harmony can always be secured in typography by using type of the same general contour throughout a single piece of work. In this advertisement two of the most important facts are placed in widely spaced lines and are obscured by an illustration not suited to the medium in which it appeared. The story is well and tersely told: the faults are mostly of a typographical character.

Fig. 3 presents a symmetrical appearance, but emphasis not commensurate with their importance is given to "the Kilties" and the signature. Was the corn palace built for the "Kilties" or were they engaged as an auxiliary attraction? "Kilties" without the word "band" means as little as a Sanscrit word to the ordinary reader, therefore has no advertising value whatever. To give emphasis to the signature in this advertisement is a serious mistake. It is the palace, not the association, that is being advertised. What was said of the underlining in Fig. 1 applies with double force to the panels in this advertisement. A point of merit to be noted is the harmony secured by holding to one series of type in the display.

In Fig. 4 the compositor fell into the error of the previous example by giving the greatest prominence to "the Kilties." The meaningless arrows at the corners of the panel have been used to give it symmetry and balance that might better have been secured by a rule parallel to the first one. It is suggested that a heavier letter, the Century Bold for example, would be more appropriate for the display in an advertisement of this character, but, as the advertisement appears in ordinary reading matter, this light tone is not a serious fault. Here it will be noted that the light-face rules for panel and underscore do not detract from the legibility as the heavier ones do in Figs. 1 and 3. This is the only example giving adequate display to "Low Rates on Railroads." On an occasion of this kind railroad fare probably constitutes the heaviest expense, and a reduction is to many an attraction that no other single feature can offer. Rates from the principal points, the towns in the county especially, would have had an additional interest.

After careful consideration the judges awarded to No. 4 the distinction of being the best of the four advertisements entered in the contest.

Fig. 5 shows a resetting of these advertisements. Without sacrificing any of the tenets of good typography, this example has been given a very attractive setting, every feature receiving the emphasis its relative importance demands. Using for display a strong, black letter that can not fail to attract attention, the arrangement shown gives that quality of openness and readability so tempting to the reader, than which there is no more essential element in advertisements of any character.

AS "PUNCH" SEES THEM.

Some time ago the London book war called forth a letter from Gertrude Atherton, in which she facetiously suggested that the authors should print their own books and sell them in the streets from barrows. Whereupon *Punch* gave the following specimens of how they would hawk their wares:

"Mr. Hall Caine (with startling suddenness): Here you are! Here you are! Buy! Buy! Buy! All genuine Manx, and genius in every syllable. We are the old firm. Here you are, lady. 'The Eternal City.' All about the great city of Rome, of which you have doubtless heard. 'Eternal City,' lady? Highly recommended.

"Mr. Rider Haggard: Blood! Walk this way, walk this way! Buy the boy blood! Try our new thriller. Starts with a fight, and not a let-up till the finish.

"Mr. Kipling: Instruction with amusement! We blend 'em. We blend 'em! Give the kiddy our last, and see him take in English history till he swells. Do you want, best-beloved, to think 'scruciatingly imperially? This is the place for you. Here we are! Here we are!!

"Mr. H. G. Wells: Stop! You must picture me writing this book with a certain passion and pleasure, a little forlorn figure with a taste for sporting prophecy. . . . or perhaps . . . I wonder . . . to us who move athwart the great . . . Change, Madam? Yes, Madam! — Roll up! Roll up! If you like sentences that break off in the middle into three full-stops, roll up! I'm the qualitee!

"Mr. Henry James: If you want sentences that never break off at all ——

"Mr. Bernard Shaw: Does your face hurt you when you try to smile? Are you weary of the Old Humour? This way for the new cure. Our last! Our last! Full of rollicking death scenes. Tragedy the only true farce. Here you are! Fun and tuberculosis! Comic consumption for all!"

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

TIME.— E. T. H., Cairo, Illinois, asks: "In stating time in bookwork, should the hour be spelled out, or should a figure be used (one o'clock or 1 o'clock)? Also, in a price-list, should an explanatory note below an item be indented as a paragraph, or set flush?" *Answer.*— It is neater, and more customary, to spell out time words in books, unless the work is of a special kind with a great many times given. The question of indention is subject to various circumstances, as of type, space, etc., but in general it may be said to be better to indent.

SOURCES OF ERRORS.— Everybody knows that typographical errors constantly appear in print, and of course everybody concerned is interested in lessening their number. Those who say anything in print about errors almost invariably confine themselves to a record of some bad blunder with a comment on the proofreader's incompetence, and neglect altogether some important facts, including that of universal human liability to error. Let any one of these critics undertake proofreading for a while, and it is almost undoubtable that his work will include some fault about as bad as any he has criticised. Why is it that proofreading is done so imperfectly? We are going to be very frank in expressing some opinions, of which the first is concerned with economy. Undoubtedly the most prolific source of errors is incompetency of proofreaders. There are many more incompetent proofreaders than there are of good ones, and this results from mistaken economy. Some employers pay fair wages for proofreading, and a few of them insist on good work for good pay. Many more want good work, but will not pay for it. Concrete examples are forcible, and here is one. A large establishment, where much important work is done, employs a large number of readers and their assistants. The men are paid from $15 to $20 a week, and the copy-holders (girls) $5 or $6. These may not be exact figures, but they are certainly not much lower than the actual ones. Now as a matter of fact the work can not be done properly by any one without good educational qualifications, and such wages will seldom secure competent workers. As a specimen of what is done there we shall depart from our customary avoidance of comment on particular instances of error, and mention two or three from this house. A large work done there contains much scientific matter that the readers can not be expected to understand thoroughly, but a proof sent out after reading and revising in the office contained the form "phynology," in connection with words that should make any one know that it should be "physiology." A man's name with initials W. H. in typewritten copy appeared on the author's proof as T. M. Something of which it was written that it had a bend or curvature was attributed on the author's proof with a bend or curvative. There is little doubt that some such errors come through misreading by the copy-holder; but they all involve a lack of thought by the proofreader, if not real ignorance on his part. It should be an insult to a really competent reader to have such wages offered to him. The pay is not more than half of what it should be. The critics who ask "Where was the proofreader?" and make cutting remarks about errors, forget to take into account any of the numerous difficulties that are almost inevitable, or they would be more charitable. The writer remembers one of his own bad lapses, which, alas! have not been fewer than those of many another man. He allowed the print of which he read the proof to say that Carlyle's writing was "elegant!" The copy said it was eloquent. The writer was very angry, and no excuse was attempted. A reason suggested itself in the probability that some sudden noise prevented him from distinguishing the sound as the word was read, but he did not think that would appeal to the angry author. Such things may and do happen often, and if the proofreader is not fully awake to the sense of what he is reading — as theoretically he should be — the result is disastrous. Nearly half the battle is won by having a really good copy-holder; but with the best assistance possible the proofreader must keep his thinking power on the alert. Another prolific source of error is lack of time. Reading proof implies the seeing and verifying of every letter, just as if each one were deliberately examined and known to be right or marked for correction before looking at the next one. Of course this can never be done, but the work should not be hurried without expectation of corresponding imperfection.

REVEREND.— L. E. W., Evansville, Indiana, writes: "Do you regard it as good usage to say 'Rev. Smith'? My own notion is that Rev. should always be preceded by the definite article, 'the,' and followed either by the given name or initials, or 'Dr.' if the clergyman named is entitled to that title, as the Rev. John Smith, or the Rev. Dr. Smith. I notice that this is the customary usage of the better class of papers and of cultivated people generally. In many rural papers, however, Rev. Smith is spoken of, and Methodist ministers (who are not noted for culture) frequently use this form in speaking of brother clergymen. I have always insisted on the use of 'the' and either the given name or initials, and also 'Dr.' if admissible. I feel that I am right, but can not give the reason; and I would like to get the 'why.' 'Rev. Smith' seems mighty crude to me." *Answer.*— Beyond question the correct expression is just what our correspondent says, the Rev. John Smith, the Rev. J. Smith, the Rev. Mr. Smith, the Rev. Dr. Smith, etc. Rev. Smith certainly is mighty crude for any literary use, though Methodist or any other ministers may use it colloquially and familiarly if they so choose, just as any other men may use surnames only among themselves, without being very blameworthy. Possibly occasional use of this abrupt form has arisen from the familiar colloquialism. Whether it has or not, it is as reprehensible in print as any misuse of words, except as a true representation of the way a person talks. In writing about a character who regularly misuses language in conversation, it is right to give his quoted speech just as it would come from his tongue. Possibly no reason can be given that is more potent in favor of the correct expression than the mere fact that everybody who says anything about it says that it is correct. We may do well to quote what is said by some writers, though only a few have thought the subject needed much attention. Alfred Ayres says: "Many persons are in doubt whether they should or should not put 'the' before these adjectives [reverend and honorable]. Emphatically, yes, they should. See 'Words and Their Uses,' by Richard Grant White, for a full discussion of the question; also, 'Good English,' by Edward S. Gould." White's discussion of the question is on pages 152-154 of his book, and there is much

more than we can quote; but here is a part of it, containing an assertion typical of White's careless and hasty expression of opinions that will not stand any severe test of criticism: "Hon. and Rev. are not even courtesy titles; they are adjectives, mere epithets applied at first with special meaning, but afterward from custom only. The impropriety of omitting the article can be clearly shown by a transposition of the epithet and the name, which does not affect the sense. For instance, Henry Ward Beecher, the Reverend." He properly classes the omission as an impropriety, but his transposition does not show the impropriety or anything else clearly. Gould simply says that the omission is improper, and gives a long sentence with the article omitted from each place where it belongs with various adjectives, which does not constitute a proof of anything bearing on the subject. The Standard Dictionary, in its department on Faulty Diction, says that Reverend, as a title, "should, like Honorable, in strict propriety have the definite article, the phrase being adjectival; as, the Rev. Thomas Jones, or, if the first name is not used, we may say the Rev. Mr. Jones. Rev. Jones, often used in the western United States, is harsh, if not rude." Now, all this shows plainly the fact that a certain mode of expression is predominant in usage, which in itself is reason enough for using that form; but it does not say why it is predominant, and it must be that there is a reason why. Probably that reason may be found in the fact that the adjective is one of dignity, and the full expression meets the circumstance better than the shortened one does. Rev. Jones or Rev. Smith certainly does not sound dignified. If any one chooses to use this harsh or rude form, of course he is at liberty to do so; but he will do much better for his own reputation if he uses instead the approved form, as he will in all cases where one form is positively better than another.



Drawing by Harrison Fisher.

AN ADDITION TO A NUMEROUS FAMILY.

A company is being organized in France to exploit the Dyotype composing machine, the invention of Monsieur M. J. Pinel. The capital stock is to be $100,000, divided into shares of $20 each.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

ANSWERS TO SEVERAL CORRESPONDENTS.— T. J. Cooper, Maysville, Kentucky, will find in "Jenkins's Manual of Photoengraving" all the information about a formula for mixing fish glue with albumen to make an etching resist on zinc or copper for photoengraving. G. LeGendre, Paris, will find in Jenkins's book a list of the apparatus used in a plant in this country. T. Thiery, New York, should look also to the same book for a simple statement of the methods used in prosecuting three-color work.

MEZZOGRAPH ENGRAVING.—F. H. Brickman, Cleveland, Ohio, writes: "In regard to the 'Mezzo' cuts, can you give me any pointers in making the negative and in regard to the printing and etching of it on copper or zinc?" *Answer.*— The cuts you refer to are made with a metzograph screen, which is slightly less expensive than crossline screens. They are made of crystal plate glass, one surface of which has been etched with hydrofluoric acid into a reticulated prismatic grain. The exposure through one of these screens is exceedingly short, as there are no opaque spots or lines to obstruct the light. From negatives made with metzograph screens, engravings can be made on zinc or copper. Successful "mezzo cuts" can only be had after long experience in skillful hands.

THE SUPERIORITY OF HALF-TONES FOR CATALOGUES.— *The British Journal of Photography* makes this admission: "The woodcut as a printing surface which can be applied to cheaper quality of papers is without a rival, yet unless it be of quite exceptional execution (and price) the woodcut does not approach the half-tone block in attractively presenting the article to the reader. An American photographic list which has reached our table this week exemplifies very well the marked superiority of effect obtained by half-tones, and we see, also, that at least one leading firm of cameramakers has commenced using half-tones in part substitution for woodcuts. The originals are evidently wash-drawings made from photographs, and no one can deny the altogether stronger appeal with such illustrations make to the purchaser in comparison with the woodcut drawing of the apparatus."

PLATES MORE SENSITIVE TO RED THAN TO BLUE.— Further testimony of the superiority of pinacyanol as a sensitizer for the red comes from Arthur Payne, who has made successful photographs of theatrical representations during public performances. With a portrait lens working at *f*-3, he has made exposures in one-tenth of a second, using a focal plane shutter. As the light on the stage is usually chiefly yellow and red, his method of sensitizing dry-plates is valuable to three-color workers. He first makes the usual aniline dye-stock solution of one part of pinaverdol in ten thousand parts of ninety-five per cent alcohol. The sensitizing bath is made by taking one-eighth of an ounce of the stock solution of pinaverdol in eight ounces of distilled water. Good quality dry plates are soaked in this bath for three minutes and then washed in

running water three minutes. The surface moisture is absorbed from the surface of the well-washed plate with a dampened chamois skin, and it can be exposed immediately or when dried. No difference is found in the sensitiveness of the wet and the dry plate. The wet plate develops a trifle more intensely and more clearly than the dry one. Eidenol developer and a weak green light is used to sensitize and develop these pinacyanol plates.

TROUBLE WITH GAMBOGE.— C. J. Weinand, Denver, Colorado, asks: "Will you kindly inform us of a formula other than gamboge to use in Ben Day work. We find trouble in using the gamboge in that it becomes brittle, peels off and adheres to the screen. If you have another formula, kindly let us have it." *Answer.*— The trouble with the gamboge is the quality is not up to the requirement of your work. Gamboge comes in three forms — in solid cylinders, hollow cylinders and in cakes. The latter is always inferior to the cylinders, the solid cylinders being best. The best gamboge should be a rich orange-brown in color, and if you get this you will have no trouble. Gamboge is not absolutely necessary. Good quality gum arabic can be used, stained with red or any color aniline dye. A little sugar and a drop or two of glycerin will prevent the gum arabic from chipping. The trouble with gum arabic, however, is that when it gets sour it is acid and etches the zinc plate.

PYROXYLINE, CELLULOSE AND GUNCOTTON.— Arthur T. Gordon, Flatbush, New York, writes: "I have been reading up some old photographic books of the time when all photographers used the wet plate and I have learned many valuable ideas from them. One thing confuses me. The old-timers used guncotton, cellulose and pyroxyline in their collodion. Now what I want to know is which of these is best? I am using guncotton myself. Are the other kinds still in the market and have they any advantages over guncotton?" *Answer.*— Cellulose is a vegetable fiber, like cotton-wool. Filtering paper is also cellulose, but neither can be used in collodion until changed into an entirely different substance by soaking in a mixture of sulphuric acid and nitric acid. After such treatment the cotton-wool becomes pyroxyline and paper treated similarly becomes papyroxyline, either of which will dissolve in a mixture of ether and alcohol and make collodion. Guncotton is but another name for pyroxyline.

TRANSFERRING PRINTED PICTURES.— Mrs. "X.," of Arkansas, who does not want her home address given, writes: "I have a medium composed of soap, turpentine and water, that, when applied to a newspaper picture, will instantly loosen the ink so that I can transfer the picture to blank paper by placing it face downward on the paper and then rubbing it on the back with the bowl of a spoon. Can you tell me how I can transfer colored pictures (three-color work). I would also like to know if there is a better medium than what I have for transferring half-tone work — my medium is only partially successful." *Answer.*— The success in transferring by your method depends on the character of the ink used in the picture you are transferring, and printing-ink varies with each maker. The trouble with attempting to transfer colorwork is that colored ink has either a drier or varnish in it that prevents the turpentine, which is a solvent in your solution, from dissolving the ink sufficiently to leave the paper. The substitution of lye for the soap in your medium will make it more powerful.

MUSIC PLATE NEGATIVES WITHOUT A CAMERA.— Ernesto Blanchi, of Turin, Italy, has just patented the following method of preparing negatives of music which can be stored for use at any time. A copper plate is engraved intaglio of the music, and when duly corrected, this copper plate is covered on the surface with the blackest printers' ink, and the proof is pulled on a thin, highly calendered but not coated paper. This proof can be rendered not opaque in the blacks by the use of plumbago. And this is the negative which is filed away for future use. The intaglio plate can then be destroyed. For lithographic printing, the lithographic stone is sensitized in the usual way with bichromated albumen, inked up with lithographic ink, developed and made ready for lithographic surface printing. If a relief plate is wanted, then a zinc plate is sensitized and this paper negative used, as is customary, to get a print from the metal plate which is inked, powdered with resin and etched as usual. All of which was done by the writer in 1881 — another proof that there is nothing new under the sun.

FURTHER NOTES ON ACTINOLUX LENSES AND PRISMS.— "Up-to-Date" Engraving Company, New York, writes: "That article you had in the March INLAND PRINTER about a new glass for lenses, prisms and screens interests us very much, for we have spent a lot of money on prisms and mirrors without getting the speed we want for our work. As you say, time saved on each exposure means money. Now if you have any further information about this new glass and where prisms and lenses made with it can be purchased, we will be under further obligations to you." *Answer.*— Lenses and prisms made from the new Jena glass that do not stop the ultra-violet light have in a comparative test shown a saving of one-third the time of exposure over the best anastigmat lens and prisms. The Actinolux Lens, as the one made with the new glass is called, does not possess as yet the flatness of field nor give the crisp image of other lenses. The makers of the new lens are now working on a combination which, if successful, will be promptly announced here. One trouble with the new glass is the quantity of bubbles which seem to be unavoidable in its manufacture.

BLACK SPECKS IN NEGATIVES.— "Old Subscriber," Cedar Rapids, Iowa, inquires: "I would like to know through your paper what is the cause of black, opaque spots in negatives? They vary in size and shape, usually round and some pear-shaped, and generally the size of a hundred-line detail dot. Have filtered my collodion as closely as possible and there is no possibility of dirty glass, and all organic matter is out of silver bath, practically. Have used same salts for iodizing for five months and have never been bothered with the spots as much as in the last few days." *Answer.*— The trouble you are up against is one of the most aggravating that can come to a photographer. Here are about all the causes: Impure iodides, and there are plenty of impure iodides in the market. Nitrate of silver is adulterated with barium sulphate sometimes and will then give black specks such as you have. Collodion that is over-iodized is another cause. A bath that is not sufficiently acid may give this trouble, or if it is made up with impure water. If the etching is carried on too near the darkroom, particles of chloride of iron or asphalt dust are sure to give black specks. An old plateholder that has silver encrusted in it will, when the dark-slide is pulled, shake some of the fine silver dust on the wet plate. Or sometimes the dust will come from the inside of the camera. The slamming of the darkroom door will shake down dust from shelves in the darkroom and cause this trouble. A gas jet burning imperfectly can make a fine soot that will get on the wet plate. See which one of these causes fits your case and apply the remedy. Glad to help an "old subscriber" out at any time.

ZANDER'S FOUR-COLOR PROCESS.— Some of the extravagant claims for the Zander four-color process have been

questioned in this department. Now *The Process Monthly* quotes those who have had practical experience with the Zander Process as follows: "History repeats itself as regards the introduction of Zander's process. There are a great many erroneous notions in circulation about it, with which we will briefly deal. One is that the process is intended to entirely supersede three-color work. Whilst the inventor has no doubt that it will replace three-color printing for certain classes of work where a greater range and facsimile reproduction of bright colors is required, such as are found in textile fabrics, drapers' shade cards, millinery, natural and artificial flowers, jewelry set with bright gems, etc., he realizes that if a printer can satisfy the requirements of his customer with three-color prints, or even two-color prints, it would be folly to use four printings. As regards fine etching, Mr. Zander has never claimed, as many seem to think, that his process will entirely do away with fine etching when worked in halftone, but it compares very favorably indeed with the three-color work when once properly understood and worked. The initial difficulty is that the fine-etcher who is used to three-color work, and the way in which the mixed colors are built up in it, is almost sure to make a hash of Zander's process the first time he works it, and has to adapt himself to a different method of correcting the shortcomings of filters, plates, exposure and rough etching. The dogmatic conclusions published not long ago, that the process is bound to require more fine-etching than three-color work, was not founded on facts, as ascertained by practical work, and need not be taken seriously."

AS SEEN BY OTHERS.

Emphasizing the expression "From such madness as this may we long be preserved," the official Circular of the Scottish Association [Union] prints the following:

Americans, says the *Printers' Engineer*, take their trades-unionism very seriously. But unionism carried to such extremes as in America strikes us as being little short of a curse. That there is also a ridiculous side to the question is amply demonstrated by the following:

"Eighteen months' old Harry G. Creel, jun. (Chicago), has been selected for the leading rôle in a 'labour baptism,' the first of the kind ever held. The baptism is expected to have the same effect as the sprinkling of water at a church baptism, to dedicate the child to the cause of organised labour for life. The first 'labour baptism' is to be an auspicious occasion, not only for the parents of the child, who are delighted that their Harry is to establish a precedent to be followed by all other union babies, but by all members of the Chicago Federation of Labour. H. G. Creel, the father, is the originator of the baptism or dedication plan. He is a member of the International Bookbinders' Union, and he has made union tactics a life study. His one child is to be his ideal of union education."

Here is another instance, if possible, more stupid:

"Albert Woeckel, who was drowned in the Chicago River after having engaged in a fight with Adolph Jonas, was probably the first man in the United States to have been given a strictly union burial. The recently organised Union Burial Association had charge of the funeral, and aside from cutting deep into the rates usually charged for funerals, saw to it that everything that had anything to do with the funeral came through the hands of union men. The most conspicuous thing on the coffin was the label of the Wood Workers' Union. All of the floral emblems were arranged by members of the Florists' Union. There were union drivers for the carriages, and Woeckel was buried in a lot owned by his organisation."

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, papers must be marked "For criticism."

AD.-SETTING CONTEST NO. 22.— There have been so many requests for a return to the original plan of confining THE INLAND PRINTER'S ad.-setting contests exclusively to ad. display that this time copy has been selected which requires no arrangement or elaboration. It is copy such as is received by every ad. compositor every day, and it will be interesting to see who can display it best and at the same time make the most profitable ad. for the advertiser. The size of the ad. is one which has always proven popular, and in order that none may be disappointed about receiving sets of the specimens submitted, it has been decided to increase the number of printed slips from 200 to 250. It will be remembered that the last time a small ad. was used there were over 200 entries, and as there were only 200 sets of ads. it was necessary to disappoint those who came last. With 250 sets there will be no danger of this occurring again. The copy to be used is as follows:

Working Clothes and Shoes. I have almost everything you need in the way of working clothes and work shoes for men and boys. Shirts, Overalls and Jackets. Vindicator Plow Shoes, $2.00 a pair. There is no better shoe made for comfort and wear. I have also a large line of fine Selz Shoes for men, women and children. When you want furnishings of any kind come to this store. John Robinson, the right place, Princeton, Iowa.

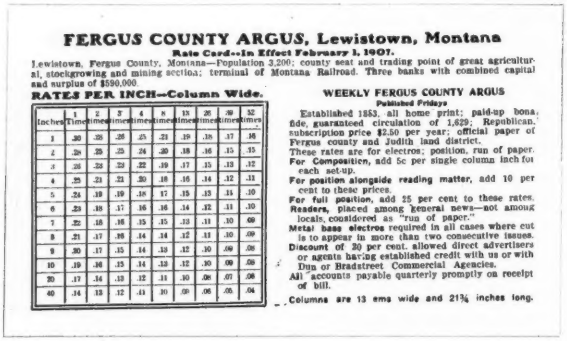
The same rules which have so satisfactorily governed previous contests will be followed:

1. Set 13 ems pica wide by 5 inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred and fifty printed slips of each ad. to be mailed flat to "O. F. Byxbee, 1100 Medinah Building, Chicago."
6. Use black ink on white paper, 4 by 7 inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before June 15, 1907.

The slip with the compositor's name and address and the stamps or coin should be enclosed in the package and not sent in a letter; in fact it is better not to write a letter at all. The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in THE

INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and such an ad. will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred and fifty sets of ads., and should the number of contestants be unusually large, the sets will be given to the first two hundred and fifty who enter, so that the advisability of submitting specimens early is apparent.

RATES STATED BY THE INCH.— The rate card of the *Fergus County Argus*, Lewiston, Montana, reproduced



FERGUS COUNTY ARGUS, Lewistown, Montana

Rate Card--In Effect February 1, 1907.

Lewistown, Fergus County, Montana—Population 3,200; county seat and trading point of great agricultural, stockgrowing and mining section; terminal of Montana Railroad. Three banks with combined capital and surplus of $590,000.

RATES PER INCH—Column Wide.

Inches	1 Time	2 times	3 times	4 times	8 times	13 times	26 times	39 times	52 times
1	.30	.28	.26	.25	.23	.19	.18	.17	.16
2	.28	.26	.25	.24	.20	.18	.16	.15	.15
3	.26	.24	.23	.22	.19	.17	.15	.13	.12
4	.25	.23	.21	.20	.18	.16	.14	.12	.11
5	.24	.19	.19	.18	.17	.15	.13	.11	.10
6	.23	.18	.17	.16	.16	.14	.12	.11	.10
7	.22	.18	.16	.15	.15	.13	.11	.10	.09
8	.21	.17	.16	.14	.14	.12	.11	.10	.09
9	.20	.17	.15	.14	.13	.12	.10	.09	.08
10	.19	.16	.15	.14	.13	.12	.10	.09	.08
20	.17	.14	.13	.12	.11	.10	.08	.07	.06
40	.14	.13	.12	.11	.10	.09	.06	.05	.04

WEEKLY FERGUS COUNTY ARGUS

Published Fridays

Established 1883, all home print; paid-up bona fide, guaranteed circulation of 1,629; Republican; subscription price $2.50 per year; official paper of Fergus county and Judith land district.

These rates are for electros; position, run of paper.

For Composition, add 5c per single column inch for each set-up.

For position alongside reading matter, add 10 per cent to these prices.

For full position, add 25 per cent to these rates.

Readers, placed among general news—not among locals, considered as "run of paper."

Metal base electros required in all cases where cut is to appear in more than two consecutive issues.

Discount of 20 per cent. allowed direct advertisers or agents having established credit with us or with Dun or Bradstreet Commercial Agencies.

All accounts payable quarterly promptly on receipt of bill.

Columns are 13 ems wide and 21¾ inches long.

herewith, gives rates by the inch. Mr. Halsey R. Watson, the business manager of the *Argus*, writes of his experience with the card as follows:

O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— I have noticed, with much interest, your comments upon rate cards sent you for examination and the rate card enclosed was patterned from one I saw in the columns of THE INLAND PRINTER more than a year ago. Please pass upon the justness of the rates named, all necessary information about the newspaper, its field, etc., being stated on the card.

We do not encounter much trouble in obtaining the rates stated, and that leads me to believe that the rates are lower than the service justifies. The only stated requirements which we have difficulty in enforcing is that regarding metal-base electrotypes; very few advertisers will furnish these and we are frequently called upon to waive the requirement or lose the business.

Our local rates are 20 cents per single column inch per week to all save the largest advertisers, to whom we give a 15-cent rate, conditioned upon business averaging a half-page or more each week.

Very respectfully,

HALSEY R. WATSON, *Business Manager.*

The card is well graded, but I can see but one advantage in quoting prices by the inch — in securing a large contract it shows the prospective advertiser just how much cheaper per inch he is getting his advertising. A rate card should show as near as possible the exact cost of what a man wishes to buy without any figuring whatever. A card which I have never seen, but one which I believe would prove popular with advertisers, is one giving rates by the month. Nearly all advertising accounts are payable monthly, and the prospective advertiser wants to know how much four inches, or six inches, or ten inches is going to cost him per month on a yearly contract. He is told that four inches will cost him $22 a year, six inches $30, and ten inches $40. But how frequently is the solicitor met with the question, "How much is that a month?" or notes that the advertiser is making a mental calculation to the same effect. The same reasoning applies to a charge for composition. The advertiser wants to know just what his advertising will cost without complicated figuring and without paying a penalty for making his advertising more profitable by occasional changes of copy. The penalty should be the other way, if exacted at all — the advertiser should be required to pay extra unless he changes his copy at least once a month. Of course such a rule is impossible, but it is to the interest of the publisher as much as to the advertiser to have the advertising profitable, and the same ad. running continuously will not be profitable, consequently the publisher should put nothing in the way of securing the best possible returns and increased business. It is almost impossible to secure electros with metal bases, as not one in a thousand is so mounted, and never unless specially ordered. This provision, as well as the one concerning an extra charge for composition, is in the same class with those long ago abandoned, when a penalty was exacted for breaking column-rules and for display type larger than a stipulated size. The most practical rate card is one which states in plain figures just what a given space will cost, with no conditions except an extra charge for special positions.

ONE of the largest industrial souvenir editions to come from a Western paper is that of the Red Lodge (Mont.) *Picket*. It consisted of forty-eight six-column pages, and had twenty-two pages of advertising.

PROBABLY the largest advertisement ever published appeared in the Schenectady (N. Y.) *Gazette* of February 20. It was a detailed statement of the Schenectady Savings Bank and occupied over nine eight-column pages, or nearly seventy-five columns. It gave not only a list containing every security held by the bank, but also the number of the pass-book and the amount of the account of every one of its 22,235 depositors. The confidence in a bank produced by a statement of this kind is of inestimable value, and the example set might be the means of securing similar statements for other papers.

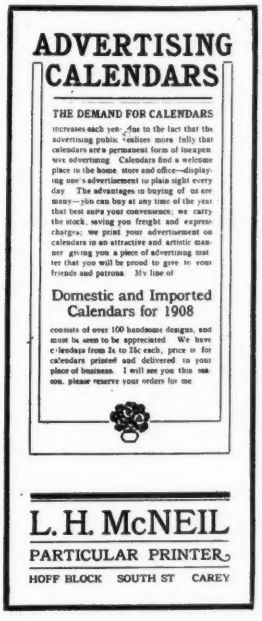
IT PAYS TO ADVERTISE.— A Michigan paper publishes the following item as proof of the value of advertising in its columns: "If you are at all skeptical on the question of advertising — that it pays and pays big — just talk with Frank Kreuger, the tailor. He will prove to you that the advertising game is the greatest in the world, and if you want anything the quickest way to get it is to use printers' ink. On Thursday Kreuger inserted the following 'want' ad. in the *Gazette:*

> WANTED — Boy to learn the tailor's trade. Apply to Frank Kreuger, over 108 East Main street.

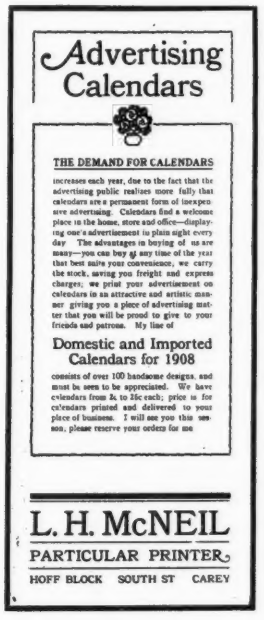
On Friday morning — and this is gospel truth — Kreuger's wife presented him with twins, both boys. He not only got what he advertised for, but one hundred per cent more. He would have been perfectly satisfied with one boy, but instead two answered the ad. and he is going to keep them both. Said Mr. Kreuger: 'I am more than ever a believer in advertising. I'll bank on the *Gazette* every time for quick returns. And as for me I am feeling quite well these days. My business this spring is the best ever, I have a new automobile coming April 1, and with twins to top it all off I won't take off my hat to any man, short of the father of triplets.' It pays to advertise."

PROPER balance and its importance in good ad. display is demonstrated by the two ads. of L. H. McNeil, reproduced herewith. Without comparing the two (which are identical in wording) a study of No. 1 will impress the inexperienced compositor with its good selection of type and display lines, and its neat panels. Yet there is appar-

ently something wrong which it may puzzle him to know how to remedy. In No. 2 the puzzle is easily solved by simply transferring the ornament. Although a change was made in the panels, this was not necessary to the production of the desired result, and the ornament itself was really not essential to either arrangement, but the inartistic effect was produced solely by improper spacing, throwing the ad. out of balance. The great importance of studying proper spacing and balance is thus easily illustrated, and compositors by experimenting with the same lines may often produce pleasing results.



No. 1.



No. 2.

NEWSPAPER CRITICISMS.— The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Pilot Point (Texas) *Holiness Evangel.*— The use of plain rule instead of border for box headings would be in better harmony with the balance of your paper.

Maquoketa (Iowa) *Excelsior.*— Your greatest trouble is with the press-work. Quads and leads are up on almost every page and the distribution of ink is very poor.

Franklin County Register, Connell, Washington.— There is no occasion to change the favorable opinion expressed last November. First line of display heads on first page is a little too condensed.

Salem (W. Va.) *Express.*— There is a poor distribution of ink. Try to keep plate matter and type on separate pages, as seven-point plate and ten-point type don't look well sandwiched together.

Aitkin (Minn.) *Age.*— It would be better to make your head rules on fourth and fifth pages conform to those of the ready print. The appearance of your first page would be improved by using a smaller type or different letter for the first line of heads at the top of the third and fifth columns.

Nemaha County Republican, Auburn, Nebraska.— The headings on your first page are out of harmony with the rest of your otherwise excellent paper. The small type in the heads is too small for the body letter, and being condensed makes the contrast all the more marked. Ad. display deserves special mention.

Fergus County Argus, Lewistown, Montana.— Your issue of March 22 shows an excellent arrangement of display heads on the first page. The matter at the top of columns three and four is probably a continuation of "Latest News from Kendall," but it is out of place. This should have been continued in the inside, or underneath "Shooting Affray Near Kendall." It would have been better to have used this space for the balance of "Preparing for City Campaign," or one or two short articles could have been run there.

REFORMS IN THE G. P. O.

Public Printer Stillings is taking advantage of the between-sessions dullness to introduce many reforms in the Government Printing-office at Washington. At this writing the work is not sufficiently advanced to make public the details. It is known, however, that a thorough system for ascertaining the cost of production is under consideration. Many of those well-informed as to the big office have maintained that the high cost of production has been more apparent than real, owing to the system of charging being based on a theory that applied to effete rather than modern methods of production. It is Mr. Stillings's aim to be able to ascertain exactly what a given job costs by means of time-slips and similar devices, rather than from the figures of a clerk, which were almost sure to prove the correctness of the theory of calculation, even if they failed to shed much light on the items that enter into cost.

Supplemental to this, the office of superintendent of manufacture has been created. Foreman of the press-room, Harry C. MacFarland, a well-known craftsman, has been named for this position. He is in effect assistant public printer, and principal among his duties is the important one of seeing that the various departments work in harmony — that in the processes of production there is neither waste of material nor loss of labor. Another innovation is the appointment of a solicitor. The explanation of this departure is that Uncle Sam gives a great deal of departmental work to private firms, and it will be the duty of the solicitor to "go after" that printing just as though he were the outside man of a private concern. The management, it is said, hopes in this way to minify the necessity for making great reductions in the force, which has always been one of the thorns in the side of the office executive. The appearance of the solicitor is practical evidence that Mr. Stillings believes the Government Printing-office makes good; if that were not so, he would hardly be inviting comparison with commercial houses, many of which have special equipment for the work that the Public Printer covets and is going to endeavor to secure.

All in all, there is something of a Rooseveltian tinge to happenings at the printery. A year or so ago, the gossips were debating the possible effect of the open-shop system and the new management on the status of the unions in the office. Now, the same personages are noting that among recent appointees to responsible positions are many men who have acquired wide reputations as exponents of trade-unionism. Just what it means — if it means anything — is the cause of much contemplative thought and wild speculation among those Capital City craftsmen who indulge in the gentle art of guessing.

HANDING THEM A LEMON.

The editor sat in his office whence all but him had fled, and he wished that every last dead-beat was in his grave — stone dead. His mind then wandered far away to the time when he should die, and his royal editorial soul go scooting to the sky; when he'd roam the fields of paradise and sail o'er Jasper seas, and all things glorious would combine his every sense to please. He thought how then he'd look across the great gulf dark and drear, that'll yawn between his happy soul and those who swindled here, and when for water they would call, and in agony they'd caper, he'd shout to them: "Just quench your thirst with the due that's on your paper."— *Aroostook Republican, Caribou.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

EMBOSSED STATIONERY.— D. P. C., Salem, South Dakota: "(1) What preparation, if any, is used to give the ink that is used on embossed stationery that gloss finish? Is it a varnish that is mixed with the ink? (2) What Chicago firm will make female embossing dies for us and furnish us an embossing compound for the male die?" *Answer.*— (1) There is a special gloss ink made for this purpose. A gloss varnish added in sufficient quantities to the best job ink will give a glossy effect on this class of work. (2) Any good engraving house can make female embossing dies. See advertising pages of THE INLAND PRINTER. Stewart's Embossing Board, sold by The Inland Printer Company, 120-130 Sherman street, Chicago, is a successful preparation for making the male die. Prices, 6 by 9 inches: three, 30c; seven, 50c; twelve, 80c.

PRINTING ON FANS.— H. R., Dayton, Ohio, writes: "I wish to obtain information regarding the printing of palm-leaf fans. I will thank you for any information you may be able to give me." *Answer.*— For printing on palm-leaf fans, or on the paper-covered fans having ribs of split bamboo, only large sizes of heavy-faced type should be used. Have a rubber stamp made from the type-form, or several if the run is a long one, and have them mounted the same as electros, and print on a platen press of the Gordon type. Soft rubber, such as is used by dentists for a dam, should be drawn over tympan. Print in bronze-blue or any other suitable ink. Do not wash the form with benzine, as this will dissolve the rubber. Some printers use a rubber stamp with a pneumatic cushion beneath it; this will allow the face of the form to conform to the irregular surface to be printed on.

PRINTING ON PARCHMENT.— A. D., New Orleans, Louisiana, writes: "I have a job of electrotype cuts to print on parchment; no shading or faces, simply face-type. Can you advise me what brand and quality of ink to use; also, should parchment be treated with any particular process in order that the ink will dry and not rub off after?" *Answer.*— A gloss-black ink costing from $1.50 to $3 per pound will be suitable for this class of work. If gloss varnish or drier is added in sufficient quantities, to a policy black, you will get fair results. On account of the slow drying of the ink, the work should be allowed to remain for several days without handling. To make ready for a parchment job, use heavy ledger paper for trial sheets. Usually if the form prints well on the ledger paper, it will give about the same results on parchment, although heavy parchment may sometimes require several additional sheets of print. If form is script, of course the usual care is necessary.

STAMPING FOIL.— N. A., Norfolk, Virginia: "Some time ago we saw some printing in *white* done on photograph cardboard mounts — the grays and sage-green board commonly used. The work was not done with white inks, but we understand some kind of a white-enamel coating was used, similar to printing with gold leaf. The effect was very fine — giving a sharp impression and absolutely pure-white lettering. Will you kindly advise us where we can get this material, or at least inform us where we can have such work done? We want some show cards printed on this dark board and would like the display of type in white as above mentioned." *Answer* — The white lettering you refer to is produced with what is called "White stamping foil," a specialty made in Germany, and is applied to book-covers, cloth, cardboard, etc. The work is done on a stamping-press with the application of heat, the cardboard or cloth being previously sized. The effect is very contrasty, on account of the opacity of the foil, it being much superior to any white-ink printing. The foil is made in several colors and may be procured from Gane Brothers and Slade, Hipp & Meloy, or Charles Hellmuth, Chicago.

THE VARNISHING OF PRINTED MATTER.— R. E., Washington, D. C., writes: "Will you please tell me by what process the accompanying card is varnished; what material is used, and what machinery is required?" *Answer.*— The varnishing of cards or other printed matter is usually done by special machinery. The process may consist of a machine for varnishing and a dryer, or a varnisher may be used and the product placed in racks, or other means may be used for drying, such as hanging sheets up, etc. One procedure where the product of the machine is handled automatically consists of feeding sheets into the grippers or tapes of a large cylinder, not unlike an old-style drum, but which turns the opposite way, the feeding being done at the lower side. The sheet is caught and carried under and upward over cylinder. In passing, the varnish is deposited or spread over the sheet by a composition roller of large diameter fed from a fountain. The sheet passes up and over the top of cylinder and into a specially constructed drying-room, where the sheets pass onto horizontally moving racks, which move back and forth through this highly heated room, which evaporates a greater part of the volatile properties of the varnish. The sheets finally pass out of this room into a jogger and are then placed on racks in small lots to continue the drying. A number of varnishing machines are on the market. We refer you to Chambers Brothers, Philadelphia, Pennsylvania; and the M. D. Knowlton Company, Rochester, New York.

TYMPAN FOR A NEWSPAPER.— P. O., Petersburg, Illinois, writes as follows: "We have had the bed-bearers on our press adjusted to type height and think the cylinder is several sheets overpacked. Strips of French folio are held firmly between the bed and cylinder-bearers during an impression. As the press runs now, it grinds the type, and during our last run ground a three-column electrotype from a wood base. Enclosed find two sheets. No. 1 was the first sheet run through after the form was put on. Had put a sheet of French folio around the center of cylinder (under packing) when No. 2 was taken. Will you advise me how can I adjust the press to avoid the slur on the bottom of the page and correct the light impression through the center?" *Answer.*— Do not change any adjustments of the cylinder, as it appears to be correct. It is possible that cylinder is overpacked, and if you were using a harder tympan than the work warrants the trouble you mention might develop. A medium soft tympan will give good results without unnecessarily wearing the type or "grinding" electros from their bases. A rubber or felt blanket is seldom used, except where type and cuts are badly worn. Make up tympan of sufficient print to bring it even with cylinder-bearers; then hold this in place with a top sheet of soft, tough manila. Keep this taut and well oiled. The addition of several pieces of French folio or light-weight print around the middle of

cylinder under the tympan will help to correct any weakness shown in the printing. Tear the edges of several sheets of tympan where the tail end of form prints; this is intended to slightly reduce the pressure at that point.

COARSE VIGNETTED EDGES.— K. B., Clearfield, Pennsylvania, writes: "We enclose you a proof of a letter-head that we are printing, and you will note that the half-tone is not worked as satisfactorily as it might be. It is simply impossible for us to keep the edge from blurring, although we have tried every means known to us to keep it from doing so. It has just occurred to us that possibly in the mounting of these cuts they should have been mounted a little lower on the edges and a little higher in the center, to allow the vignetting to work out nicely. However, the matter at the top and below the cut is part of the cut. We would appreciate very much your advising us whether it was the fault of the cut or the way it was run." *Answer.*— The vignetted edges of the cut would have worked much better if the original had been "tooled" before the electros were made. This might be done now, or the harsh edges softened somewhat by the use of a vignetting punch. You might also improve the working qualities of the cut by reducing the height of that part carrying the vignetted edges. Do not try to raise the center of the cut and expect the edges to be low. A careful make-ready of the cut with French folio and tissue paper will give a nice appearing job. Use a hard tympan.

SCORING CARTONS.— H. W., Perth, Ontario: "About a year ago I started making cartons and ever since have had trouble with the parts that are scored, cracking when they are folded over. I have tried everything I know of to remedy this — have used all kinds and weights of card for sticking on platen without obtaining the desired results. I moved all carton stock down to the cellar, as I was of the opinion that the coating on the card had got dry. If I dampen the card a little the results are favorable, but by damping the card the coating is spoiled; besides, my own sense tells me that damping the card will not prevent cracking. The make-ready I use is, as far as I know, about the same as they use in box factories; that is, I cut all the scoring rules out very neat and about the same thickness as the rule itself, then cut away as much as I can of the parts where the steel rules cut, so as to have a clean cut on the brass. At present I am using the same weight of card for make-ready as carton. With regard to gluing machines, the pressure is not too heavy; in fact, it does not matter what pressure I use — the same results appear. Can you also inform me what they use dextrin for in most of the box factories, and how it is mixed up — whether it is used with glue or by itself?" *Answer.*— The reason your carton stock does not crease without cracking is that the scoring rule has too heavy a face and the pressure is not sufficient to crush the fibers of the stock. If you use a lighter faced rule and increase the impression, we believe your trouble will cease. Dextrin is mixed with warm water and made to the desired consistency. Mix only the amount immediately required, as it does not keep well. Dextrin is used as a general adhesive, but if used on thin stock will cause a discoloration.

SCREEN LINES COINCIDE.— R. M., Portland, Oregon: "Under separate cover I am sending you two sheets of three-color work that I would like you to criticize. I would like to know the reason for the difference in appearance; also, if they have had the proper treatment as to inks, impression, etc. Is the stock suitable for this class of work?" *Answer.*— There are several reasons why the three-color specimens submitted are not as good as they might be if the conditions surrounding their production were different. The screen angle of the color plates seems to coincide in every case but three — Nos. 573, 684 and 715. The angle of the screen for each color plate should differ from the preceding one. Failure in this direction will account somewhat for the difference in the appearance of consecutive impressions — one being but slightly out of register in one color, or registering differently from the preceding one, thus giving different color values, because in one impression the blue dots may have covered the red dots and but slightly lapped on the yellow ones; while in the other impression the blue dots may have covered the yellow dots and only slightly lapped on the red ones. You can readily see how there may be a number of different appearing impressions following a slight change of register of any color. The ink to be used for three-color work is what is called process or tricolor ink. It is apparent that some other ink was used on the samples submitted, or the colors were in some way degraded, as they do not look pure and are somewhat dead in appearance. A coated bristol is better for this class of work, as it has a finished surface of pure white to contrast with the almost transparent trichromatic colors to be used. This stock does not absorb the color or vehicle to the extent of deadening the color, as is the case with an ordinary bristol. As to the use of trichromatic inks: To the yellow should be added sufficient drier to keep it from rubbing off; the red should follow as soon as the yellow is dry enough to be rubbed without taking off the color; to the blue add a gloss varnish in sufficient quantities to work well; this will give a finer finish to the work.

MECHANICAL RELIEF ON CARDS AND PAPER.— T. G., New Orleans, Louisiana, writes: "I am sending you samples of work, which I would thank you to give your most careful attention to, explaining as nearly as possible how the same can be improved; and if any articles bearing on this work have already appeared in THE INLAND PRINTER, I would thank you to send me copies of same. I would also appreciate any suggestions tending toward improvement in this class of work." *Answer.*— The samples submitted are cards and note-heads, which were printed in the ordinary manner and the surface then dusted with powdered asphaltum, which, adhering to the ink, gave a relief effect similar to engravers' work. If a black ink had been used instead of blue, the work would have looked better, especially on the restaurant card, where in some places the blue showed through where the asphaltum did not cover fully. The impression was too heavy on the calling card, which caused the ink to be squeezed out all around each letter. This ink took up the powder and in consequence the fine lines were thickened and the general effect was bad. The following appeared in THE INLAND PRINTER some time ago: "Mechanical relief on paper and cardboard: Take impression in ordinary ink, cover with powdered asphaltum and remove surplus. Then flow back of print with alcohol and hold over gas jet at a safe distance, printed side up. The alcohol will combine with the ink and asphaltum and produce a glossy effect." The foregoing may be changed to suit conditions. If the glossy effect is not wanted, that part of the operation is omitted. The asphaltum should be of the finest grade, and the surplus should not be brushed off until the ink is dry. The quickness of drying is accelerated by using a good grade of ink and adding a drier in small quantities. Some use a gloss varnish instead. Do not use too much ink or impression, as this will tend to thicken fine lines and make heavy ones look irregular.

PRINTING SOLID CUTS.— C. C., Zanesville, Ohio: "Enclosed find several sheets which were drawn from plates in our office. You will see that on some of them the ink does not lie smoothly: in fact, all of them. They

were run on a new four-roller two-revolution press. At first we thought it was the fault of the ink, but after trying three or four kinds of $1 half-tone ink, we concluded this was not the cause of our trouble. Then we thought it was because our rollers were too new — a month old. Here is the case briefly stated: If we run it with the ink as taken from the can, it picks the paper. We tried two kinds of *good* coated paper, but both pick, and when the ink is reduced so as to eliminate the picking, it fills up the high lights. Do you think such a plate can be run right — so high lights will be clear and solids black — on a good four-roller press?" *Answer.*— The ink you are using is not suitable for the form or stock used. Possibly the temperature of the pressroom had something to do with your difficulty. A steady temperature of about eighty degrees would be none too warm for this particular class of work. In regard to the ink, while it gives you trouble now, it may work all right in warmer weather. We would suggest that you "doctor" it up so as to get the desired results. Ink that "picks" the stock can be reduced without dulling its color by adding sparingly to it a mixture of five parts of vaseline and one part paraffin. These are melted slowly; then add a small amount of copaiba, which is intended to make up for the reduction of the drying qualities of the ink, which the vaseline is supposed to affect. This is not a "cure-all," but will help if the ink alone is at fault. There are a number of grades of half-tone ink that will do for this class of work without any alteration. Of course, the working conditions must be favorable, such as speed of press, proper amount of pressure given by make-ready, temperature of pressroom, condition of rollers and properly seasoned stock. The stock may have laid in a warehouse for a considerable length of time; before using, it should be allowed to remain for a time in a room of normal temperature, so as to avoid troubles which might develop on account of dampness of the stock, etc. If you will submit a proof of your form to your inkmaker, he will be able to provide you with the proper ink.

PAPER DUST IN STOCK.— C. P., Columbus, Ohio, writes: "We are sending you under separate cover a few sheets of paper showing the trouble we are having with paper from a certain mill. The four sheets sent you are consecutively run specimens. We have had a great deal of trouble for several years back with the 'picking' of good paper. The price of the paper seems to have little to do with the amount of 'picking' developed. This paper is not 'seconds' and is an eastern make, and very good for the purpose. It was specially made, and on a long run would require four or five weeks to have it run over. It is causing us a most serious delay and expense. What is the custom of good printers in such cases?" *Answer.*— Your trouble, it appears, is not due altogether to 'picking,' but to some foreign substance on the surface of the paper which, when printed, is left on the cut to produce marks on subsequent sheets. This was noticeable in particular on one cut when examined with a reading glass. There was a white spot about the size of a pinhead; in the center of this white spot was an indentation, showing that some substance had got between the cut and the stock and was impressed into it, but did not remain there, as the next three impressions show a similar white spot but with a black dot in the center, indicating that some of the foreign matter remained on the cut. This is true of a number of the specks that appear promiscuously on the half-tone cuts, in the high lights as well as in the solid parts. The "picking" usually occurs in the solids. By "picking" is generally understood the lifting off or tearing away of part of the printed surface. This may be due to numerous causes; for instance, using a stiffer ink than the stock warrants, or ink that is too "tacky." On some kinds of stock the glaze or enamel lifts off in spots, due to some inherent weakness in the stock or sizing. To locate the cause of a trouble of this sort is possibly as difficult as to correct it when located. One might examine sheet after sheet of stock without finding any foreign matter adhering, but when a spot appears on the cut it may be removed carefully and examined with a magnifying glass to determine its composition, and trace through the printed sheets to find the first one showing the spot and note whether it is due to a lifting off of enamel or to foreign matter adhering to the stock. As to a remedy for troubles of this sort, if stock carries paper dust or lumps of baryta and size, and the trouble is so persistent in fine grades of work as to limit the output of the machine, one may have the stock removed from the cases and jogged in small bunches. By the circulating of air through the stock in the process of jogging, most of these troublesome particles will be removed. The press may be equipped with a horizontal or rotary brush which will remove adhering particles as sheet passes under it to be printed.

GOVERNMENT PRINTING-OFFICES.

"The Royal Printing-Office" was established in France in 1538, but little work was done by it until 1615, and the "Imprimerie Nationale" of to-day was really founded by Louis XIII., in 1640. It languished and almost died during the revolution, revived under Napoleon, and met with bad days again at the restoration, but from 1848 to the present day again took its place as the chief printing-office of France.

It claims to be the best equipped plant in the world in the matter of type, and is said to possess 2,300 different faces of letter. A newspaper account of the visit of Pope Pius VII. to this institution a hundred years ago, says that when the Pope passed each of the 150 presses it printed a *pater noster* in a different language. Altogether there were used on this occasion seventy-five European, forty-eight Asiatic, and twelve African languages.

Portugal has one of the best equipped Government printing-offices in Europe. It was created by the famous Marquis of Pombal, and established by royal decree in 1768. This institution does all the Government printing and also private printing for profit, and not only pays its own working expenses, but contributes a somewhat important sum to the public treasury. The total receipts for the year 1903 were 230,000,000 *reis*, and the expenses 225,000,000 *reis*. Employees when incapacitated for further service are entitled to a pension, after fifteen years of service, amounting to one-half of average pay, and progressing annually with two per cent until, after forty years' service, they can claim full pay.

The Imperial Printing-Office was established in Vienna in 1804, but the German Imperial Office at Berlin was not established till 1871, after the organization of the German empire. After ten years of service, the employees receive a pension, if invalided, and in case of illness, they are paid two-thirds of their regular wages.

GOT RESULTS.

Stockson —"One day last week old man Gotrox bought a lot of those 'Do it now' signs and hung 'em around the office." Bond —"How did the staff take it?" Stockson — "Almost unanimously. The cashier skipped with $30,000, the head bookkeeper eloped with the private secretary, three clerks asked for an increase of salary, and the office boy lit out to become a highwayman and got as far West as Pittsburg before he was caught and disarmed."—*Judge.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

AN improved model of the Bellows Electric Compositor has been installed in the composing-room of the New York *Herald*, where an earlier model has been in operation for several months. The Bellows machine, which originated in Cleveland, Ohio, is a slugcaster using matrices which circulate through the machine somewhat after the manner of the Linotype. Wedges, however, are not employed to justify the lines, but solid spaces which a calculating mechanism releases and delivers between the words after the matrices are assembled and before the line is cast. Electrical connections are employed in the keyboard and matrix-distributing mechanisms.

TRANSPOSITIONS.— S. L. writes: "Enclosed find proof of matter set on double magazine Linotype, matrices running in lower magazine. I have had this trouble ever since the machine was installed, nothing which has been done to date helping to any great extent. Would be glad to have your valued opinion of the cause, and the remedy for these transpositions." *Answer.*—Transposition of matrices and spacebands is almost always caused by the matrix-chute spring being bent out of place. Have a space of about an eighth of an inch between the spring and the rails and a pronounced curve just above the point bent away from the rails, so as to tend to throw the matrix into a perpendicular position. Then bend the points of the chute-spring upward slightly above the horizontal. This will prevent the matrices being delayed in reaching the assembler, so that the spacebands get ahead of them.

SETTING MONOTYPE TABLES.— H. S. Sutton, a well-known Washington (D. C.) author and printer, contributes the following scheme for setting box-headings on the Monotype. It enables the operator to set, center, and justify a box-head — any number of boxes — without once stopping until the end of the line is reached, then using the constant 2-5:

	Number.	Per cent.	Number.	Per cent.	Number.	Per cent.
29.....	4	3½	4	3½	4	3½

Here are five lines without a justifying space. It is impossible to set this table wrong — to make the lines either too short or too long — when one knows that the solid spacing required for "Number," divided in a 4-em column, is 9 and 18, and that for "Per cent" in a 3½-em column is 15 units for the "Per" and 9 for the "cent." Strike a key to the right or left of the one desired, the error is at once shown on the unit wheel. Setting a table, instead of a task to be approached with trembling, is simplicity itself.

ADJUSTMENT OF THE MOLD.—W. E. B., New York, writes: "What is the cause of matrices carrying metal, like dust enclosed, up into the magazine? It clogs up the verges and matrices and gives a great deal of trouble." *Answer.*— The cause of metal being carried into the magazine is insufficient pressure of the mold against the matrices, allowing a thin film to spread over the matrices when the cast occurs, this being carried by the matrices into the magazine. If you have the mold disk properly adjusted, so that the mold comes within ten one-thousandths of an inch of the vise jaws at its first forward movement, and fringes of metal still show around the mold, it may be that the final movement of the mold disk does not bring the mold tightly against the matrices. Examine the shoe on the pot cam, which may be worn, and note that the compression spring between the pot and pot lever is compressing properly. It is the pressure of the pot against the mold disk which forces the mold finally against the matrices.

MATRIX COMBINATIONS DAMAGED.— "Ohio Operator" asks: "What is the matter with my cap T's? Enclosed you will find several matrices. You will notice the combinations are bent, also a mar on the upper ear. I have set the distributor lift higher and lower with the same results — damage to cap T's. All other matrices work fine. They get damaged just as they are lifted from the distributor-box onto the bar. I think the trouble lies in the lift, but whether it should be raised or lowered I am at a loss to know." *Answer.*— As the cap T has only one combination to support it, this combination will soon be damaged if the matrix is not delivered exactly in line with the second elevator when the line is transferred from the first elevator, and again when presented to the distributor-bar. The distributor-lift has nothing to do with the case. The distributor-box may not be seated as high as it can go or the distributor-bar may be set too high, or the first elevator does not rise high enough at the transferring point. The latter is most probable. A screw in the bottom of the first elevator slide regulates the up-stroke of the elevator. In late machines it is impossible to misplace the distributor-box. When the box is seated properly, as high as it can go, there should be a clearance of one thirty-second of an inch between a matrix supported at the highest point on the inclined rails and the brass strip in the distributor-bar.

GETTING EXPERIENCE.— M. W. S., a graduate of the Machine Composition Branch of the Inland Printer Technical School, who was sent upon graduation to a Southern daily newspaper plant, writes of his experience as follows: "I have had a great deal of experience with the machine these past three weeks, as I have been on the day shift, and naturally the day man gets to do the most fixing. The machine here looked as though it had been through a cyclone when I first went on day work, but I am happy to say that I have not, so far, run into any trouble that I could not fix. Last Friday morning when I went on the machine I found the mold-disk so tight that I could hardly turn it with both hands. Well, I put in three hours taking it apart and cleaning it up. I pounded two pieces of heavy brass rule to pieces trying to start the lock-nut on the mold-disk stud, and then had to put the whole business on my shoulder and carry it two blocks to a machine shop to have them start it. The reason for this was the absence of any tools with which to work. For a work bench I have the window-sill. Yesterday we had a peculiar thing happen almost every time a slug was cast. Just when the machine came to ejecting position, it would hang up. We studied the trouble for about half an hour, tracing out all possible troubles that we could think of, until we got down to the only remaining one, which was a dirty mold. So we took the mold out and polished it up as bright as was possible and put it back in place, and since doing so have not had any trouble with it whatever, except when we would have a stuck slug from too hot metal. And now we have

it running very smoothly, the only trouble being with the gasoline burner. Last week I set one hundred and fifty-six thousand in six days' work, of an average of seven hours daily, besides taking out some time for repairing the machine. Isn't that pretty good, considering the time I have been at it?"

LOSS IN REMELTING METAL.— Figures kept by the Henry O. Shepard Company, Chicago, of the percentage of loss sustained in the remelting of Monotype and Linotype metal, show that nearly two per cent is lost at each remelting, although the dross skimmed from the remelting furnace is further reduced and only the residue disposed of. From a lot of three thousand pounds of Linotype metal recently remelted, 160 pounds of dross were removed, which was further diminished to 47½ pounds by reducing



G. S. BRYDIA.



PAUL SUST.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

methods. This residue is sold for 4 cents per pound. As in many plants the dross as first skimmed from the metal-pot is sold, it will be seen that the loss sustained in such cases is about six per cent each time the metal is remelted. Even when further reduced, the loss is nearly two per cent, although one-third of this loss is regained in selling the residue. As approximately one hundred tons of metal is remelted annually in this establishment, representing an investment of $24,000, it shows an annual net depreciation of $320. Whether this percentage of loss is more or less than the average can only be determined when other establishments compile data for comparison. If an accurate record were kept by some one so situated that a typical case could be observed, it would result in great benefit to all machine-users. For instance, given a one-machine plant using daily a certain amount of metal in work such as a newspaper, where the entire output is daily returned to the metal-pot, and only enough metal for this purpose is put into use, if a record were kept of the amount of metal added to the bulk from time to time to enable the type to be set, and an accurate account taken of the skimmings or dross removed, whether further reduced or not, the amount received from sales of such skimmings, an actual figure could be obtained which would represent the percentage of depreciation *each time the metal is remelted*, and this is the only figure which is of any value. Obviously, if metal is stored, it will not depreciate, so figures which do not contemplate the loss per time of remelting do not represent the true loss. If a two per cent loss is sustained under the above conditions, it will be seen that before the end of two months, there would be none of the original metal on hand. As the percentage of loss is roughly stated by various persons as ten per cent per annum, without calculating the amount of metal it would be necessary to carry to uphold this figure, the need of some accurate knowledge on this important point is apparent.

COST OF MACHINE COMPOSITION.— Edgar F. Howe, publisher of the Imperial *Daily Standard*, Imperial, California, writes: "To satisfy myself and to be able to answer intelligently many questions asked of me I have been figuring closely on the cost of composition by three machines I have had experience with in some of the smaller towns of Southern California, and possibly these figures may be of interest to your readers. In all cases the figures are based on newspaper work. It will be noticed that I do not take into consideration the wear of type by the Simplex nor the loss of metal by the casting-machines nor breakage. I am inclined to think that one cent per thousand would amply cover these items. I find that the capacity of my son, who is an operator on both the Linotype and the Monotype keyboard, on straight reading matter, runs a little over an average of five thousand an hour on either machine, which is about the capacity of the Monotype caster on eight-point type. It is very evident that the same degree of skill is not required on the several machines. The Simplex calls for the least skill, the Monotype divides the skill between two persons, thus reducing the cost of the individual's labor. The Linotype machinist-operator must be of the greatest skill. I find, also, that the man in charge of the Monotype casting-machine can at the same time give fully half of his time to operating a job press or doing similar work, and not more than half of his wages is to be charged to casting the type. In handling the type after composition it is my judgment that the Simplex has something of a disadvantage. The Monotype product tends to adhere and is consequently more readily handled. Of course, the product of the Linotype gives the least trouble, though I believe this advantage is offset by the superior advantage of the Monotype in making corrections. It was with some misgivings that I ordered a Monotype about a year ago, primarily for newspaper use. I had been led to believe that it lacked the ability to adjust itself to unfavorable conditions, but under the most trying service I have found it requires no nearer approach to ideal conditions than any other machine, but with the slap-dash process of getting out a small daily paper I find it responds admirably to the demands made upon it. Taking up the cost of composition by the several machines as I have found it in my experience, I believe the following is accurate: Simplex — Wages for one operator, per week, $9; interest, wear and insurance, figured at seventeen per cent a year, $5; power, $1; product, one hundred and twenty thousand; cost per thousand, 12.5 cents. Linotype — Wages per week, $24; interest, wear and insurance, $11.45; power, $2; product, two hundred and forty thousand; cost per thousand, 15.6 cents. Monotype — Wages of keyboard operator, $18; half the wages of boy operating caster, $7.50 interest, wear and insurance, $11.85; power, $3; product, two hundred and forty thousand; cost per thousand, 16.8 cents. Where one considers simply the question of cost of composition, within the limitations of the Simplex, I am convinced that there is no other machine that will compete with it. In the smaller offices of the country, where it will meet most of the requirements, it performs a most valuable function. The Linotype, however, has a wider scope, and in the office where the cost of composition is not the main subject to be considered, and particularly in offices where the fine touch of quality can be subordinated to speed and where the principal work is on long runs of the same character the Linotype fills a position that no other machine can touch. But when this is said, there remains the fact that in offices where the service required

varies greatly and where the best quality of work is desired with a given degree of pains, the Monotype performs functions which the others can not attain. It will produce newspaper and book composition as satisfactorily as any machine made, with the one exception, possibly, of composition for the large daily paper, where the slight difference in cost of composition might be considered, while its ability to cast type and its use of hard metal and consequent clear faces give it a field of its own, and this field should find a place for it in almost every printing-office in the country of sufficient size to make use of its output."

RECENT PATENTS ON TYPESETTING MACHINERY.

Type Casting and Setting Machine.— L. Schmidt, Nuremberg, Germany, assignor to Elektrizitats-Aktiengesellschaft, formerly Schuckert & Company, Nuremberg, Germany. Filed April 3, 1906. Issued February 5, 1907. No. 843,304.

Individual Type Justifier.— C. S. Wright, New Haven, Connecticut, assignor to the Mergenthaler Linotype Company, New York. Filed June 17, 1905. Issued February 26, 1907. No. 845,287.

Type-Mold and Matrix.— F. H. Brown, J. E. Hanrahan and G. A. Boyden. Filed May 19, 1905. Issued February 26, 1907. No. 845,686.

Linotype Mold.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed August 17, 1906. Issued March 5, 1907. No. 846,053.

Matrix Escapement.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed September 24, 1906. Issued March 5, 1907. No. 846,054.

Distributor-box Lift.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 27, 1906. Issued March 5, 1907. No. 846,055.

Junior Linotype Attachment.— John Allan, New York city, assignor to Mergenthaler Linotype Company, New York. Filed December 3, 1906. Issued March 12, 1907. No. 846,972.

Monoline Machine.— James McNamara, Montreal, Quebec, assignor to Mergenthaler Linotype Company, New York. Filed July 14, 1905. Issued March 12, 1907. No. 847,021.

Multiple-Magazine Linotype.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 17, 1906. Issued March 26, 1907. No. 848,308.

Distributor Bar.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed August 17, 1906. Issued March 26, 1907. No. 848,309.

Multiple-Magazine Linotype.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 5, 1906. Issued March 26, 1907. No. 848,310.

Logotype Machine.— D. Petri-Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed January 11, 1907. Issued March 26, 1907. No. 848,318.

Ejector Slide.— R. M. Bedell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 1, 1906. Issued March 26, 1907. No. 848,338.

Multiple Magazine Linotype.— R. G. Clark, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed September 7, 1906. Issued March 26, 1907. No. 848,349.



The following papers read before the New York Advertising League reflect the practical experience of practical men along specific lines of advertising:

ADVERTISING A CORRESPONDENCE SCHOOL.

BY J. H. FOSTER,

Advertising Manager International Correspondence School, Scranton, Pennsylvania.

Large successful enterprises usually owe their success to their ability to supply a great need, and to make that ability known.

The International Correspondence Schools have been successful, and justly so, for they have supplied one of the great educational needs developed by modern industry. They have not hesitated to make known their ability to meet this need by well-recognized methods of modern advertising.

Twenty years ago in Pennsylvania any one could become a mine inspector, mine foreman, or mine fire boss without the present formality of an examination. In consequence, mine disasters were frequent, entailing great loss of life and property. This was due to ignorance of treacherous fire-damp and of the scientific principles of mining operations. In 1890 the State Legislature was practically compelled to enact a law requiring miners to pass an examination before they could hold positions so responsible. Few of the miners were qualified to pass such an examination, for they were lacking in certain necessary scientific knowledge.

In the endeavor to furnish this knowledge in a simple, comprehensible home-study course for miners the International Correspondence Schools found their origin.

Both the idea and the method of teaching the principles of mining by correspondence met with popular favor from the very beginning.

The Schools do not claim the ability to teach a carpenter to drive a nail without splitting the wood, or a plumber to wipe a joint, but they do teach the carpenter and the plumber the theory and science necessary in planning a building or in scientifically designing its plumbing, heating, and ventilation.

Beginning with a course in simple mining, the curriculum now includes more than two hundred subjects covering an extremely wide range in applied science.

The International Correspondence School is necessarily a commercial enterprise. Although the idea in its beginning was an experiment, the original plan was to expand and develop the work along broad lines involving the employment of large capital. Some idea of the capital required to conduct the business may be obtained from the fact that at the present time the schools have a paid-up capital of $6,000,000 invested. The original cost of preparing the text-books of their more than two hundred courses amounted to a million and a half dollars; the buildings, printing plant, and furniture represent an outlay of a million dollars; and there is invested in stock and paper alone over a half million.

Since the schools were established, some fifteen and a half years ago, one hundred thousand International Correspondence School students have been awarded diplomas

or have completed advanced subjects of their courses of study. Two hundred and fifty thousand more have completed mathematics, physics, drawing and other preliminary subjects, with the assistance of our instruction department, and several hundred thousand others, without sending in written exercises for correction, have successfully pursued their studies through our unique home-study text-books.

In the year ending May 31, 1906, 743,754 sets of examination questions to instruction papers, drawing plates, and language phonograph records were examined and corrected. Each one of these papers represents at least forty hours of study on the part of the student, which would total over twenty-eight million hours of study corrected during the year. There were 159,482 special letters written in reply to students asking for explanations of difficulties met with in their studies. The postage bill during the last year was $153,000.

Among our four thousand stockholders are numbered many successful students of the schools who have been benefited by their courses of instruction and know that we are supplying a real and general want. They also know that such an enterprise, if it is to endure, must be a profitable one, and that in this day of specialization, when capital and industry as well as education and invention have joined hands in the improvement of living, there is as great a demand for trained brains as there is for food and clothing.

A technical school with such a field can easily be as profitable as a factory, a mine, or any other business.

The International Correspondence Schools of Scranton, Pennsylvania, are an example of what can be accomplished along educational lines by the use of up-to-date business methods and good advertising.

Any one who is in touch with the times knows that the demand for technically trained men greatly exceeds the supply, and as long as this condition exists the schools, with the help of good advertising, are bound to endure.

If our advertisements were simple announcements of technical courses to sell, as are the advertisements of the regular schools and colleges, we would not have one inquiry where we now have one hundred. Some have said that if there had been ten graduates last year from the Massachusetts Institute of Technology for every one they did graduate, they all could have found employment at good salaries. Why should not this important truth be advertised, so that young men might be induced to take advantage of the opportunities offered by that great educational institution and others like it?

One of the great needs of the times is some agency to make more of the people desire education sufficiently to deny themselves in order to obtain it.

In advertising the schools the great question that confronts us is how best to convince the people who need technical training of its benefits, and to convince the people that the International Correspondence Schools can qualify them in the theory of the trade or profession in which they are at present employed, or which they wish to enter.

Four distinct methods are used to bring the schools before the public — personal solicitation, magazine advertising, circular distribution, and window display. We have a field organization covering the United States, Canada, and Cuba, consisting of eight hundred routes, which are arranged into thirty-four districts of seven or more divisions each.

Our advertising experience, covering as it does a period of more than fifteen years, has taught us that certain arguments, illustrations, and typographical displays in selected mediums produce the most effective results. It has cost a great deal of money to obtain this information, which is really as much of an asset as are our copyrighted texts. During that period, we have never inserted an advertisement in a magazine or a paper that did not contain a key number through which we could trace any results that the advertisement might produce, and we never continue to advertise in a magazine or a paper that does not produce a satisfactory amount of business for the money invested. In other words, every dollar that is spent in advertising is expected to produce certain direct results. A daily record is kept of the inquiries and the enrollments appearing in each magazine and paper, and at the end of the month the total number of inquiries and enrollments is divided into the cost of the advertisement to obtain the average cost per inquiry and the average cost per enrollment.

In pursuance of this policy we have found that the monthly magazines and trade papers are the best mediums for direct results, and we are, therefore, confining our advertising to those papers.

The man who purchases a monthly magazine or a copy of one of the weeklies, usually does so for the primary purpose of reading the stories that appear in it. In looking over the magazine to note its contents, he can not fail to notice the unique and striking illustrations that accompany the advertisements. The next logical step is to read the advertisements themselves. He is almost sure, therefore, to examine the advertising pages of the monthly magazine as carefully and with as much interest as he does the stories. We believe, indeed, that men are being educated to look more and more closely at the advertisements in the monthly magazines. Moreover, the magazine advertiser has the attention of the reader at a time when he can take the trouble to address an inquiry to the advertiser at no great inconvenience to himself. I am firmly convinced that this is the reason why the colored supplements that accompany the large Sunday papers produce better results than the advertising pages of the paper it accompanies.

The preparation of the copy for these advertisements has been an evolution, and after years of experience we are to-day preparing this copy along inspirational lines. We have found that twenty-five per cent of the people who take courses in the International Correspondence Schools purchase them because they desire a technical education, or wish to obtain the bound volumes which accompany the courses for reference purposes. The remaining seventy-five per cent we are compelled to approach and convince that a technical training will benefit them. It is necessary for us to create in them a desire for self-improvement. The headings which we use in our advertising such as "Are Your Hands Tied?" "Help Yourself to a Good Salary," or "On Which Side of the Desk Are You?" are a direct appeal to their ambition to qualify for something better.

There are but two ways to sell our courses, and, in fact, to sell anything — first, through publicity, which is advertising, and, second, through solicitation, which is salesmanship. We employ both. We publish and talk the benefits of education and the great rewards open to men who can do better work than their fellows; that education is the key to the doorway of success; that we have a practical means for men that work to educate themselves at their work; that a man can form the study habit and better himself; that we have text-books easy to learn, easy to remember, and easy to apply; that the price is within the reach of all, since it can be paid in easy monthly installments. We have been using these inspirational headings and arguments for some time, and it is by far the best copy we have ever used.

Very satisfactory results are also received from our monthly distribution of circulars. Our own plant prints and distributes through our local representatives throughout the United States and Canada over two and a half million four-page two-colored circulars each month, in which appear inspirational arguments similar to those in our general advertising. We enclose with these circulars a private keyed mailing card, and a careful record is made of these cards as they return in the form of inquiries. We are thus able to tell just which of these circulars produce the best results, and, incidentally, to learn the most convincing arguments to use in the preparation of future circulars.

In addition to these two-color circulars there are produced at our local offices scattered over the country an amount of circular matter equal to that sent out by the home office; and we therefore estimate that there is a monthly distribution of circulars equal to five million pieces. This is one of the best business producers used by the schools, and I firmly believe that if, for any reason, we are compelled to discontinue our advertising in the monthly magazines and newspapers, we could expend the entire advertising appropriation in the preparation of circulars and the distribution of same that would produce the same amount of business in proportion to the money invested.

Again, our window displays have come to become an important factor in advertising our business. Each month we conduct several hundred of these exhibits in the towns and cities scattered over the entire country. Our representatives go into towns and cities with populations of from a thousand inhabitants upward, and engage the best obtainable windows. Into these they place an attractive exhibit of local students' work and testimonials, International Correspondence School text-books, drawings, and outfits which accompany the various courses of instruction. We have experimented with various devices and have had very satisfactory results with figure designs, in which a workman is made to appear engaged at the hard labor of his trade, and some near-by card gives the passer-by an invitation to escape the drudgery of hard manual labor by gaining the education that will put him on the employer's side of the desk or in a better position to secure comforts and luxuries for himself and his family. We have used moving devices to good advantage. The principle involved in our window displays is, first, to have a striking central attraction that will arrest attention; second, a clear connection between the special feature of attraction and our business; and, third, attractive display cards containing forceful arguments that will convince the people we are trying to reach of the merits of correspondence instruction.

That these methods arrest the attention of a great class in need of industrial education may be proved by the fact that during the past year we have received at the home office more than one hundred and sixty thousand original inquiries.

I do not wish to close my remarks without calling your attention to an advertising and business-producing feature which has been created through the excellent service that we have rendered to our students. I refer to the good will and hearty coöperation we receive from our students who, scattered throughout the entire world, are constantly endorsing the schools to their friends and acquaintances. Through these student workers we secure a greater volume of business than through any of the advertising methods which I have mentioned in this paper. They appreciate that a plan of teaching which can educate and make better men and citizens of them is worthy of their endorsement and the encouragement of all who are interested in the improvement of the individual and the elevation of the working classes.

SCIENCE IN ADVERTISING.

BY WILLIAM H. INGERSOLL,
Advertising Manager National Cigar Stands Company, New York.

Our secretary asks me to say a few words about the League for the benefit of the guests of the evening and, perhaps more, for our own benefit, for surely it will be worth while for us to spend a few minutes in contemplation of what the League stands for. But so much food for thought has been supplied by the speakers who have preceded me that I am influenced to depart somewhat from what I had intended to say, and even though in somewhat incoherent fashion, to carry a little further in some directions the thoughts that they have introduced.

It is right that we should stop and ask ourselves why we are here this evening. It is sensible for us as members to question what excuse the League has for existence, what business it has to invite speakers to address us, often bringing them from considerable distances, and for what purpose we are urged to bring guests to our meetings. Probably no two of us would give nearly the same answers to these questions, and yet I think that behind all the reasons that we individually might advance it would be found that we were here because we do at heart want to get at the science of advertising.

Science in advertising! I see some smiles from knowing ones. I am aware that the thought is declared absurd by some of the clever minds which are successfully practicing the art of advertising, and yet I think I can prove to you that every man here has been impelled to come through his belief that a science underlies advertising.

When I addressed this League last fall, I made frequent reference and gave numerous illustrations of what I conceived to be science in advertising; and just here it may be well to clear our minds and get to a common understanding by inquiring what is meant by this word "science," and then let us examine to see whether it can justly be applied to so indefinite a subject as advertising.

At our last meeting somebody said that "Science is knowing," and that is just exactly what it is. The science of a subject is knowledge of it — it is the result of collecting sufficient data, comparing and correlating it, and from this fund of organized, systematized knowledge deducing laws which are definite and known, and can be relied upon to act just as surely and just as certainly as the laws in any other department of nature.

And I say that we are here in the interest of science, because I believe that every man feels that his own individual experience is too limited to supply the fund of knowledge that he feels necessary for the best conduct of his work, and so we come here to exchange experiences with other men, to get the other fellow's knowledge and combine it with our own, and thus in the real and true spirit of science, to progress. Of course, in the limited way in which it is possible for us to work here, we can not hope to really elevate our profession to the dignity of a science, but we are none the less imbued with the scientific spirit, and it is these movements that are to pave the way for a greater movement that later we shall see adequately coping with this problem of ours, reducing it to a true science which will be the basis of an art at least as exact as the science of law, or medicine, or any other of the inexact sciences which are doing so much to maintain society with the minimum of friction and disease.

And now, with your permission, I will depart from this line of thought for a moment to take up something in Mr. Perry's address which interested me greatly. I refer to his treatment of the superficiality which he finds so

destructively dominant among advertising workers. Yet I do not believe that in our cult this undermining element is more rampant than in any other walks of life. We have only to think of any purchase that we have made to see the prevalence of this destroying negative in the broad field of commerce. If we go in to purchase a pair of shoes, how often can we get an intelligent answer as to whether we are getting oak-tanned or hemlock soles? How often does the shoe salesman know anything beyond the most superficial knowledge regarding the thing that he is trying to sell? For that matter, all of us know that it is the exception rather than the rule to find properly equipped salesmen.

Since we are advertising men, we must be interested in salesmanship, for advertising is a selling force. It is that or nothing. And what is it that goes farthest toward gaining our attention on the part of salesmen? In my daily work many salesmen in many lines call on me, and it is so with all of us who have somebody's money to spend. The one single thing that goes farthest in commending a salesman to me for consideration, I think, is earnestness, and this is one of the things that is to be opposed to superficiality. Earnestness is the product of many other qualities; but it is the earnest man that I am willing to listen to. I do not mean this as expressing any preconceived notion on my part. I do not stop to analyze as to whether a man is in earnest or not when he comes into my office, but his very manner shows it. The man who comes to me with a joke or with a story, or with anything aside from his mission has lost ground which is going to be hard for him to make up.

Instinctively, we who have many call upon us wish to strike at the kernel of things. Time is too precious, and so many call that we have to struggle to accomplish the tasks that are set for us; therefore, it is the earnest man that we welcome, and his earnestness we find is born of other things. He has to have faith. He must believe first of all in the thing that he has to sell, and then in his ability to present it to us. He must believe too in the value of this thing to us. These are some of the things that lead to earnestness. If he believes in his commodity, stock, bond, service, or whatever he has to sell, he must know about it, if his faith is to be well grounded. This implies thoroughness, and thoroughness I think is a synonym for honesty. It means honesty in detail, for surely the converse of this is true, that it is dishonest to shirk detail and sidestep thoroughness.

Here we find ourselves again pursuing a course of investigation that, if carried far enough, would lead us back to a new science — the science of selling — and it must be very much akin to the science of advertising. Perhaps some of us here have studied this subject as a science. I have done so with great profit. At the very worst it can do no harm, and I think that the most strenuous opponents of the thought would be forced to admit that it might lead to good, and that at least it would settle to their own satisfaction this question that we have raised here to-night.

An investigation of the subject of selling shows us that trade is always conducted upon a personal basis, and that this basis of trade is confidence. One can not hope to sell any man a bill of goods until he gains that man's confidence — confidence in his knowledge of the thing he has to sell, confidence in his integrity and in the claims that he makes for his wares. In other words, confidence is established by personality, and this is just as true in the case of a corporation, or a state, or a nation, as it is in the case of an individual.

Some time ago, when the States of this Union were seeking to borrow abroad, the Commonwealth of Massachusetts could get funds when no other State was able to get this accommodation, and for the reason that the sturdy men of Massachusetts had on a previous occasion long years before, at great sacrifice and under circumstances when they could have evaded the obligation, paid back in full and with interest, every penny that was due, and to-day in London and in Paris, in the offices of the great bankers of those countries is to be found a map of the United States in which each State is white, or shaded, or black, according as to how the citizens of that State in times past have observed their obligations, and if an American firm has any favor to seek abroad, either in the way of credit or an opening for the sale of their wares, those conservative old-countrymen look up these bankers' maps and are guided considerably by the reputations of the States from which those firms come. So it is seen how the sons of to-day are profiting or losing by the conduct of their fathers, and even though erroneously, how these elements of confidence and personality enter into trade relations, and always will do so.

Personality we find rests upon the twin foundation stones of character and health, and to properly understand these terms we must refer for a moment to their definition.

For the purpose of our considerations here to-night, character can best be described as a force which is the resultant of a development of the positive faculties of the mental, moral, and physical man. By "positive" faculties we mean the creative faculties of our nature; those which stand for initiative and progress as opposed to those negative forces which oppose advance. A few examples of what we term *positive* faculties might be named as concentration, industry, initiative, earnestness, perseverance, etc.

Health, for our purpose, is best defined as that harmonious condition of the physical, mental, and moral divisions of man which permits the organs of the body to perform their functions normally, and promotes to a marked degree the positive faculties and qualities of the individual. You see that we have here a much broader definition than the ordinary one, and it is in reality a very sensible definition, for it takes into consideration something that we all know more or less definitely, and that is, that the condition of the mind influences health.

Character can very well be described as health of the mind, and conversely, health is character of the body. To cultivate a high degree of character and health requires a rational knowledge of many subjects. In other words, we say that character and health, which are so essential to salesmanship, rest upon the bed-rock of true education, for true education teaches how to develop these essentials.

Here we have reached the limit of the investigation that we can make along this line in so brief a time as we have at our disposal, but the proper education of an advertising man is one of the most interesting that human callings contemplate. It includes, besides the general subjects as taught in ordinary common schools, such subjects as practical philosophy, psychology, human nature and logic as these are applied to commerce and the professions.

I was struck with the scientific way in which Mr. Foster carries on his correspondence school advertising. The description that he gave us of his campaign could hardly have been couched in better terms, and illustrates in two important ways the real, practical value to the advertiser of truly scientific methods. All through his talk he showed us how he has utilized past experiences for promoting precision in future efforts. I don't know whether Mr. Foster has been a student along scientific lines, or whether the methods that he employs are the product of his natural good sense, but certainly he has shown us how the com-

piling of statistics and the careful observation of results has enabled him now to work with certainty. In other words, in his particular little sphere of advertising he has collected all the information that he could, has compared one experiment and its result with another until he has arrived at truths that he now knows to be laws in his particular field of work.

In another sense, too, he showed the science in his way of working. In describing the advertisements that he used he showed us the four stages of mind through which he endeavors to lead his prospective customers. He laid stress on the endeavors he makes first to get the attention of likely prospects. He gives a great deal of attention value to his advertisements by means of the striking illustrations and head-lines, and from attention he also endeavors through these head-lines to change that attention to interest in what he has to offer, and he endeavors to capitalize that interest by turning it into a desire for what he has to sell. He does this either through inducing his reader to send for literature which can go more fully into the subject, or he employs the text matter as fully as he can for his purpose, and lastly, having his prospect interested, he tries to work upon the will of this prospect for the purpose of getting him to resolve to buy. He is aware, either consciously or otherwise, that the mind of his customer must invariably go through these four stages before he can make a sale, and no doubt he knows that it does not matter whether it takes five minutes or six months to go through this process, that nevertheless it must be gone through just as certainly as any other natural phenomenon must take its course.

Everybody, in a limited way and according to their own light, works along scientific lines.

. . . . The first question that an advertiser asks of a publisher is "What is your circulation?" It is evident to him that his chances of getting customers are in proportion to the number of people of a class that he reaches. This is just simple science, and it is only a step further to see that there are deeper scientific truths that investigation will bring out. We hear to-day of such things as "Reason why" copy, "Data built" campaigns, the "Psychology of advertising," and other fads and fancies of individuals in the advertising field. All of this is good. It means that these individuals have recognized some phases of science in advertising. One man has consciously come into possession of one great truth, and another of another, and these possibly he mistakes for the whole truth, though I do not by any means believe that these potent workers, whom many among you will recognize by the terms that I have quoted, are laboring under any such delusion. They are among the ablest men devoted to advertising, and for my own part, I should say the superiors of any of us present to-night. They stand for advancement along scientific lines, and if all the facts with which they are familiar could be gleaned from them and compiled, a long step would have been taken forward. That is what I believe is bound to come, only on a much broader scale, before many more years roll around.

It took thousands of years to collect and develop the knowledge that has given us some of the sciences that are to-day bringing us the conveniences and advantages that mark this age. The most commonplace things which we now take for granted in our commercial and lay lives are the product of slow and painful study and progress. So we have no reason to be discouraged that this comparatively recent industry, advertising along big lines, has not progressed faster. In the very nature of things, it is necessary for men to make a great many experiments and test actual results before positive laws can be derived, but we have great advantages over earlier science, in that to-day we have trained men who know how to go about framing a science and we have many other sciences from which to draw for our benefit, among them those that have been mentioned, such as mathematics, philosophy, logic, psychology, and perhaps even commercial geography and kindred subjects. With the sciences with which men are already familiar to draw upon, and the data reposing in the offices of thousands of advertisers and the knowledge that advertisers have already acquired, men competent to do the work could even now lay a very substantial foundation for a very respectable science.

In these rambling observations probably I have not arrived at any conclusions that would in any way clearly indicate practical lines of progress for this club, but I am glad if I have introduced any new thoughts to any of those devoting themselves to advertising work, and as a club, the most that seems practical for us to do is through an intelligent committee to arrange in logical sequence a list of subjects of a progressive order, and then securing the ablest men in the field to talk to us on the topics with which they are most familiar. By having system and order in our meetings we may hope to advance and perhaps make some point, but if we proceed without a definite purpose, the most that we can look for is a heterogeneous and unrelated mass of information which none of us would be able to arrange coherently in our minds. It would be empirical knowledge that is only indirectly useful to us, and I believe that it is only in a degree that we recognize that all of us, individually or collectively, are but a part of nature, subject to the laws and decrees of nature, that we can make this club truly useful and furnish it with purposes for existence that will be of benefit and help in the field that we are laboring in.

I thank you very much for your kind attention.

MARK TWAIN ON ADVERTISING.

Mark Twain says: "When I was editing the *Virginia City Enterprise*, writing copy one day and mining the next, a superstitious subscriber once wrote and said he had found a spider in his paper. Was this good or bad luck? I replied to him in our 'Answers to Correspondents' column as follows:

"'Old Subscriber — The finding of a spider in your copy of the *Enterprise* was neither good luck nor bad. The spider was merely looking over our pages to find out what merchant was not advertising, so that it could spin its web across his door, and lead a free and undisturbed existence forever after.'"

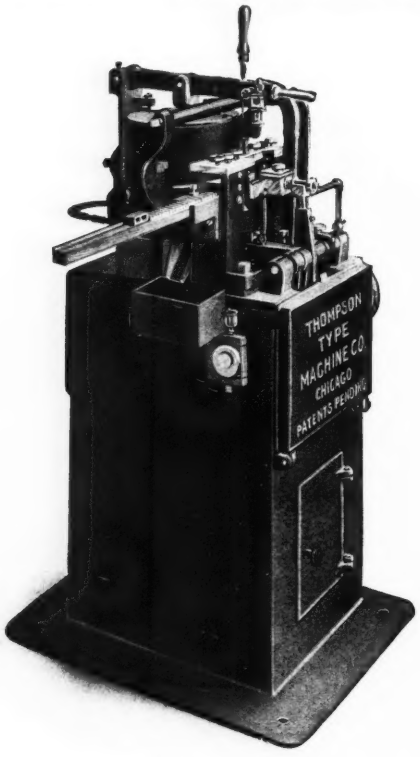
THE PRINTER'S VOTE.

About the rankest piece of unadulterated gall and cast-iron nerve possible to conceive, is to see a candidate place his announcement in one paper, have his campaign cards printed there and then butt into another printing-office and poke out one of those selfsame cards and ask the members of the force to assist him into a public office. Yes, he ought to expect great gobs of voluntary aid from a business institution of his home town that he does not patronize, and he'll get it — in the neck, when the votes are counted.— *Ada (I. T.) Weekly Democrat.*

"IMPOSITION: A HANDBOOK FOR PRINTERS." By F. J. Trezise. The Inland Printer Company, Publishers. Price, $1, postpaid. Fully illustrated, exemplifying the latest layouts. Simple, concise, convenient. Flexible leather cover. Round corners.

PRINTERS TO MAKE THEIR OWN TYPE.

Herewith is shown a reproduction of the new Thompson Typecaster, the advertisement of which appears elsewhere in this issue, which has just been placed on the market. This is a machine designed to enable the printer to cast his own type. As will be seen, the machine is a model of compactness and simplicity, and its mechanism can readily be mastered by any printer. It casts all sizes of type up to thirty-six-point at varying speeds up to nine thousand type per hour. The product is perfect in every particular, and as old foundry type can be thrown into the metal-pot, its hardness and quality are equal to any type.



THE THOMPSON TYPECASTER.

The most striking feature of the Thompson Typecaster is the matrix it employs — the ordinary Linotype matrix — although it is built to cast type from any other matrix desired — Monotype, Compositype or foundry matrix. Thus it is possible for the composing-machine user to exactly match his type with sorts made on the Thompson machine.

A catalogue just issued by the Thompson Type Machine Company points out the various uses to which this machine can be put. The claim is made that by eliminating electrotyping of forms, and running them direct from the type, which can then be dumped into the metal-pot, the saving in this one item will in many instances pay for the cost of the machine. Added to this is the saving of distribution, the saving which comes from running large forms (the quantity of type in any face or font being limitless when one casts it on the premises), and the saving in make-ready in the pressroom because of using new type. It also follows that the best results in printing are obtained with new type.

It is pointed out that Linotype matrices cost but 3 cents each, any font, any character, and that the Mergenthaler agencies carry large stocks in over three hundred different faces, in sizes from five to fourteen point, inclusive. As these limits embrace about seventy-five per cent of the average printing-office type equipment, the bulk of the type can be made from the ordinary Linotype matrix. Above these sizes, Monotype or Compositype matrices are used. The Thompson machine handles either or all kinds. "Low" quads and spaces are made up to forty-six-point in size.

Logotypes are also made on this machine with equal facility. The desired characters in Linotype matrices are grouped before the mold and any width of logotype made up to four picas. In tabular work and lists of all kinds this seems to be a valuable feature.

As the Linotype matrix catalogue shows faces in German, Hebrew, Greek and Russian, as well as all manner of accented characters, the foreign market is also being looked to, patents being applied for in every civilized country on the globe.

The price of the Thompson machine includes the equipment to cast type in six, eight, ten, twelve and fourteen point sizes. A one-quarter horse-power motor drives the machine.

Printers who have seen the machine in operation have given it high praise, and many have left orders for the machines. The first lot to be put through their factory is already contracted for, and steps are being taken to increase their facilities.

The exhibition room at 130 Sherman street, Chicago, is the headquarters of the Thompson Type Machine Company.

SHOP STUDY FOR MECHANICS.

According to Consul Frank W. Mahin, of Nottingham, a firm at Lincoln engaged extensively in the manufacture of machinery has introduced a variation of the apprenticeship system which is attracting wide attention and favorable comment, concerning which he writes:

"The rule in this country is to bind a boy for seven years, from the age of fourteen to twenty-one, during which period he leads a narrow, treadmill life. The Lincoln firm, however, takes apprentices at any age between fifteen and twenty-two, one inducement to this being the expectation that the boy of sixteen to eighteen will have had a good school education and will therefore be better fitted than a boy of fourteen to master the trade. To encourage boys at sixteen to eighteen to become apprentices, the same wages will be paid them as if they had begun at fifteen.

"But the most important part of the Lincoln firm's new apprentice system is to give all deserving apprentices a varied shop experience and to supplement the shop work with courses of instruction bearing directly thereon. By combining mental training with shop work it is believed that more intelligent workmen will be evolved than under the old system."

That the labor situation of this country in regards to the supply of skilled workmen is demanding serious attention from manufacturers, says the *Iron Trade Review*, is shown by the means taken by a large number of concerns to educate apprentices so that at the end of a given period of instruction they will be competent to perform any work assigned to them. Various methods to accomplish this end have been adopted by different establishments, each method being designed to fit the needs of the particular concern employing it. As a rule, however, this work has been confined to the larger and more prosperous manufacturers, the comparatively small shop being barred from the use of a plan of this character for a number of reasons, prominent among which are expense and the necessity of having a large number of apprentices in order to make the assignment of instructors economical.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

COMMERCIAL specimens from the Century Press, Jackson, Ohio, show a careful regard for correct display and harmonious color arrangement.

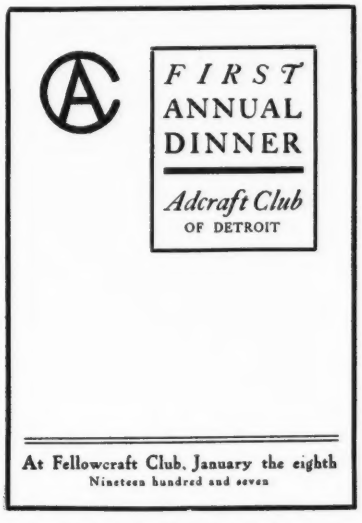
FROM John O'Callahan & Sons, Philadelphia, has come a package of high-class printing and embossing. The colorwork is especially appropriate and pleasing.

WILLIAM P. PIERRET, Muscatine, Iowa.—Your specimens are very neat and tasty and show much ability. The *News-Tribune* letter-head is an especially pleasing conception.

FROM S. H. White, Rock Hill, South Carolina, has come a package of artistic type-designs. Especial attention has been paid to the color combinations, the result being very pleasing.

W. B. BROWN, with the Union Bank Note Company, Kansas City, Missouri, has recently sent some very attractive samples. The typography, presswork and colors are beyond criticism.

THE accompanying reproduction shows the title-page of the unique menu of the first annual dinner of the Adcraft Club of Detroit. It is a handsome piece of work, printed in three colors on white deckle-edge stock and bound



An excellent menu title-page from John Bornman & Son, Detroit.

in limp leather, tied with a leather thong. It bears the imprint of John Bornman & Son, Detroit.

J. H. MACADAM, Anderson, Indiana.—The specimens submitted are excellent examples of high-class printing. We would, however, advise against the use of red and blue as a color combination.

J. C. MULLOY, Sumter, South Carolina.—Your specimens show the use of too many type-faces on each job. If you would confine each piece of work to one, or possibly two type-faces, a great improvement would result.

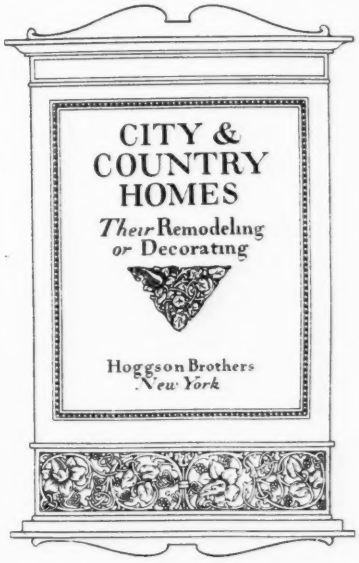
A PACKAGE of interesting specimens has recently reached this department from the press of the Society for the Propagation of Christian Knowledge, Madras, India. Taking into consideration the difficulties under which this work is produced, the results are exceptionally pleasing. The work embraces a wide range of commercial, catalogue and booklet printing. The four letter-heads reproduced on next page, the originals of which were attractively printed in colors, give an idea of their style of typography.

RANDOLPH PRINTING COMPANY, Malta Bend, Missouri.—A more simple treatment would improve your work, notably the letter-head designs. An excess of panels is not pleasing, and especially where the joining of the rules is faulty.

A. E. SCHNEIDER, Galesburg, Illinois.—The card submitted is very good, indeed. On the letter-head, however, the rule and ornament are too heavy for a job in one color. They should have been run in a tint, or lighter decoration used.

DIGNITY and refinement characterize the printed matter that comes from the press of Arnold Bros., Rushland, Pennsylvania. Neat, modest type arrangements, careful presswork and attractive color combinations are combined, with excellent results.

AN attractive piece of lettering and designing is shown in the accompanying reproduction of the cover of a twelve-page brochure produced by The Banning Company, New York. The brochure is printed on French hand-



An attractive piece of lettering and designing by The Banning Company, New York.

made paper and is 9 by 15 inches in size. The cover, initial, headpiece and tailpiece are the work of Fred W. Goudy. The printing is in two colors and gelatin prints are used in illustrating.

E. R. STEPHENS, Hoosick Falls, New York.—Your specimens are excellent examples of printing of the better class. Neat, tasty typography, without any straining for striking effects, excellent presswork and good stock combine to place your work among the best.

F. E. ANDREWS, Bloomer, Wisconsin.—The letter-head for the produce company is an excellent piece of typography. On your own letter-head would suggest that you set the name of the paper in type a size or two larger, as at present it is hardly prominent enough.

K. O. LIETH, Kingsey Falls, Quebec.—Your work is good in general arrangement, but a more careful attention to certain details would improve it. Avoid punctuation after lines in display work; use underscoring sparingly, and then see that it harmonizes in tone with the type; set your jobs in series, avoiding too many different faces in a single specimen.

H. CLAY EARLE, Dallas, Texas.—We are inclined to think that the use of fewer colors would improve some of your recent specimens — notably the letter-head and business card for the Live Oak Printing Company. Too many colors, like too many type-faces, prove confusing and do not produce pleasing results. This is not so noticeable if the colors are used in shades and tints instead of pure.

S. A. MEYER, Harrisonville, Missouri.—Your letter-head specimens contain too much red in proportion to the other color. Red is a warm color, and a very small quantity is sufficient to brighten up the page. Then, too, the amount of border used is too great to be run in a full color, as it overshadows the type matter. A tint of the blue for the border would have been much better. Your type arrangements are very creditable.

MATT TELIN, Afton, Indian Territory.—The most noticeable feature in the specimens submitted is the use of too many type-faces in a single job. This applies especially to the envelope corner card, on which five different series are represented. The results would have been better had but one series

Memo from

THE MADRAS LITERARY SOCIETY,
COLLEGE ROAD, NUNGUMBAKUM.

TELEPHONE 200, O. T. C.

TELEGRAM "COCO."

THE
COCOLINE
COMPY.
LTD.

COCOLINE REMOVES . .
INK, FRUIT, AND WINE
SPOTS FROM LINEN, . .
STUFFS, PAPER, &c. . .

MERCHANTS AND . . .
WAREHOUSEMEN . . .
18 TUCKER STREET, . .
SECUNDERABAD . . . .

TERMS CASH. NETT PRICES.

FIT: STYLE
PERFECTION

TERMS: CASH
WITH
ORDERS.

O. J. BIRD & CO.,

LADIES' AND GENTS'
TAILORS AND OUTFITTERS.

SOUTH PARADE. BANGALORE.

LATEST
FASHIONS.

MATERIALS OF
GUARANTEED
QUALITY

Telegrams:
"LEADER" MADRAS.

FRANK WALTON,

MOUNT ROAD,
MADRAS.

Telephone No. 265.

DEALER IN STATIONERY
AND FANCY GOODS.

A page of interesting letter-head designs from the press of The Society for the Propagation of Christian Knowledge, Madras, India.

been used. Red and yellow do not form a pleasing combination of colors. Blue should be put in one of the colors, either changing the red to violet or the yellow to green.

THE Cascade Printing Company, Everett, Washington, produce printed matter that ranks with the best. Some of their advertising ideas, however, will hardly merit the same commendation. A card issued by them at Easter time is an illustration. It is 7 by 9 inches in size and is designed as a wall card. The stock, typography and presswork are all that could be desired, but the text, "Christ is risen; you can't keep a good man down," is, to say the least, ill-considered. To many people, advertising of this sort is offensive, and it is but natural that its effect is to drive their business elsewhere, rather than bring it to the one who makes light of their ideas in an attempt to produce humorous advertising literature.

THOMAS E. ABBOTT, with the Segnogram Publishing Company, Los Angeles, California, is represented this month by one of the best assortments of commercial work that has reached this department. Chief among these specimens is a calendar for 1907, a reproduction of which is shown herewith. The original is printed in gold and a shade and a tint of green on dark-green stock. The calendars, each month of which is printed in three colors on



A handsome calendar by Thomas E. Abbott, Los Angeles, California.

stock of different tints, are inserted by slits cut in the cover. A bow of green silk ribbon for hanging up completes a handsome piece of work. The other specimens, embracing a general line of work, are of the very best, the colorwork being exceptionally pleasing.

ADDITIONAL specimens have been received as follows: E. H. Stuart, Kittanning, Pennsylvania, excellent commercial specimens; Chronicle Presses, Dunville, Ontario, artistic and pleasing menu; Viquesney Printing Company, Terre Haute, Indiana, well-designed Easter programs; Oliver C. Schofield, Richmond, Virginia, high-grade commercial specimens; The Lutz Calendar Company, Burlington, Iowa, excellent samples of color printing; Acme Stamp Works, Seattle, Washington, commercial specimens on which too many type-faces are used; Grant Printing Company, Kansas City, Missouri, neat and tasty commercial work; Charles Lawson Wood, Atlanta, Georgia, well-designed and carefully printed business stationery; Glennon & Bazner, Chicago, attractive blotter in colors; Winn & Hammond, Detroit, Michigan, handsome program specimen; the Thos. D. Murphy Company, Red Oak, Iowa, artistic calendar; Otto A. Perl, Mansfield, Ohio, excellent commercial specimens; O. N. Williams, Huron, South Dakota, letter-head in orange and blue, very neat in design, but containing too much orange; H. M. Downs, Fitchburg, Massachusetts, blotter and envelope slips, all well printed; John T. Palmer Company, Philadelphia, attractive blotter in colors; Ralph W. Norris, Washington, D. C., program neat in arrangement and well printed; Armstrong Printery, Walla Walla, Washington, type and border on the smaller blotter do not go well together; M. Widtman Printing Company, Utica, New York, effective business card; J. C. Marble, Mangum, Oklahoma, the name of the proprietor and the date line should be in smaller type, and the underscoring of the other words omitted; The Enterprise Press, Farmington, Michigan, very neat commercial work; The Curtiss-Way Company, Meriden, Connecticut, attractive blotters; H. C. Forward, Newburgh, New York, well-printed pamphlet; John Auer, Riverhead, Long Island, New York, neat and tasty specimens; Will Bennghoff, Great Falls, Montana, an attractive envelope slip, well proportioned both as to type and color.

THE accompanying reproduction of a page of advertisements from *Het Huis Oud En Nieuw*, a publication of Amsterdam, presents an interesting



A page of hand-lettered advertisements from an Amsterdam publication.

feature. With a few exceptions, all of the advertisements in the magazine are hand-lettered, giving a pleasing effect in letters and decoration quite unattainable with type.

TYPEFOUNDERS' SPECIMENS.

AMONG the late productions of The Inland Type Foundry is a booklet showing the possibilities of the Winchell and Condensed Winchell series. The typography is excellent, tending to show the type-faces to the best advantage, and the colors are well chosen and arranged. The decoration consists chiefly of the new "Secession Art" borders being cast by this company.

IN its booklet devoted to the Cheltenham Wide the American Type Founders Company has produced an artistic and attractive specimen. The high-class commercial designs are printed in colors on both white and tinted stock and demonstrate the suitability of the Cheltenham Wide for varying conditions. An attractive showing of borders, initial letters and decorative pieces is made in connection with the type display.

THE ART EVERLASTING.

Behold the progress of our noble Art,
See the Compositors perform their part;
They send forth new light to a distant age
And in clear print *set* the historic page!
Recording deeds of honor and disgrace,
Which neither Age nor Time can e'er efface.
— *Johnson's "Typographia" (1824).*

HIS LIMIT.

"Gwendolen," said the editor's assistant, "you've just got to listen to me. I won't be put off any longer. I——"

"Geoffrey," interrupted the young woman reporter, blushing beautifully but tapping her foot impatiently, "I won't listen to you unless you can get it inside of two hundred words."— *Chicago Tribune.*

UNTIL recently there was a partnership existing between two darky blacksmiths in an Alabama town. The dissolution of this association was made known by a notice nailed upon the door of the smithy, which notice ran as follows: "The kopardnership heretofor resisting between me and Mose Jenkins is heerby resolved. All perrsons owing the firm will settel with me, and all perrsons that the firm owes to will settel with Mose."— *Harper's Weekly.*

OBITUARY

FREDERICK DRISCOLL.

Frederick Driscoll, commissioner of the American Newspaper Publishers' Association, died at Chicago, March 23. He had been ill only a short time, and his death came as a shock to his many friends. In his capacity as commissioner for the newspaper publishers' association Mr. Driscoll was widely known. The deceased was born in Boston, July 31, 1834, and at the age of twenty-four years went to Minnesota, entered the newspaper business and became prominent in political life. For thirty-six years he was part owner and business manager of the St. Paul *Pioneer Press*, and left that paper in 1899 to assume the position he held at the time of his death. Mr. Driscoll was formerly a director of the Associated Press, and for many years was one of the executive committee which directed the management of the association. He leaves a widow and two sons, one of whom is business manager of the St. Paul *Dispatch*.

Mr. Driscoll was an earnest advocate of arbitration as a means of maintaining industrial peace, and has had charge of this feature of the work of the American Newspaper Publishers' Association ever since its inauguration.

THOMAS BAILEY ALDRICH.

Thomas Bailey Aldrich died at his home in Boston as the result of a severe surgical operation, on March 19, aged seventy years.

Mr. Aldrich was born at Portsmouth, New Hampshire, on November 11, 1836, and it is that quaint town which, under the title of "Rivermouth," figures in many of his poems and stories, including his Autobiographical Narrative, "The Story of a Bad Boy." Owing to his father's death he was obliged to forego a university education and was practically a self-educated man. Much of his early life was spent at New Orleans, but he returned to Portsmouth when he was sixteen years old. For three years he worked as a clerk in New York, but he spent all of his spare moments preparing for a more congenial career. He wrote for several magazines and newspapers, both prose and verse, and many of his efforts would have been creditable for a writer of more mature age. It was not long before his writings attracted the attention of the public, and when he was nineteen years old the editors of the *Home Journal* invited him to Boston.

From 1870 till its suspension in 1874 Mr. Aldrich was the editor of *Every Saturday*, a small magazine. Then he became a regular contributor to the *Atlantic Monthly* and worked almost exclusively for it until 1881, when his friend William Dean Howells resigned its editorship to him. He was editor of the *Atlantic Monthly* until 1890, when he retired from active editorial work.

When his friend and literary patron, Henry L. Pierce, died in 1896, he left Mr. Aldrich a country estate at Ponkapog, Massachusetts, consisting of a house, barn, and two acres of land, and in addition $200,000 in cash to himself and his wife. The twin sons of Mr. Aldrich, Charles F. and Talbot F., each received $100,000 from Mr. Pierce.

Mr. Aldrich's literary activity included every branch — fiction, essay, drama, and poetry — and he was also most successful as a magazine editor. His two hobbies were collecting rare manuscripts and pipes from all parts of the world and used by people of all nationalities. Many of them had historical events connected with them, while others were of value for personal associations. They were displayed over the mantle of his library or what he called his "workshop" and attracted much attention from visitors whom he was always glad to entertain by recounting anecdotes connected with his collection. Among his works are "The Ballad of Baby Bell, and Other Poems;" "Poems;" "The Story of a Bad Boy;" "Cloth of Gold;" "Mercedes and Later Lyrics;" "Marjorie Daw, and Other People;" "Flower and Thorn;" "The Queen of Sheba;" "The Stillwater Tragedy;" "Wyndham Towers" (Poems); "The Sisters' Tragedy;" "An Old Town by the Sea;" "Two Bites of a Cherry and Other Tales;" "Unguarded Gates;" "A Sea Turn and Other Matters;" "Ponkapog Papers;" and "Judith of Bethulia." His last known poem was written in honor of the Longfellow Centennial and was read at a public meeting held by Harvard University at Sanders's Theater, on February 27.

PASTE FOR CELLULOID MOUNTING.

John O'Callahan & Sons, Philadelphia, Pennsylvania, writing under date of March 11, 1907, to THE INLAND PRINTER, give the following information regarding celluloid mounting: "In the March issue we notice a recipe for paste for celluloid mounting. The recipe you give is perhaps a good one, but here is one that we have been using for the past seventeen years. It has been held as a trade secret, but 'trade secrets' has an unprogressive sound and their elimination from the commercial world would help us to make things better than they are made now. 'Pyralin' and 'celluloid' are very much alike; beyond the name there is very little difference. For 'pyralin' use plain wood alcohol, and for 'celluloid' use twenty parts wood alcohol and two parts sp. camphor. For a paste, used only in the heavier work, such as adhering joints and parts, use a quantity of ground cellulose with the above, of proper consistency, or if this can not be had, dissolve two ounces of the sheet celluloid in an equal quantity of wood alcohol. The system of using any of the above can be varied to suit surroundings. We immerse the sheet of printed paper in the mixture and roll on with a hand-roller."

INLAND PRINTER RESEARCH DEPARTMENT.

Since this department has been established original researches have been carried out in relation to half-tone work on the premises of The Inland Printer Company, 130 Sherman street. Other lines of investigation that require absolute quiet, freedom from dirt and vibration have been projected by Mr. N. S. Amstutz. The purely practical phases of the work are all easily reached on the premises, but the deductions to be drawn from such results, based on microscopic and spectroscopic analyses must be carried out elsewhere.

Mr. Amstutz has secured an ideal location at Valparaiso, Indiana, where he contemplates the centralization of all of the close laboratory research work. This location is but ten minutes' walk from the Pennsylvania railroad station and an hour and a half from Chicago. Three railway lines provide a splendid suburban service. With telephone connection and daily mail service the laboratory will be of easy access. Even though located in "the country" Mr. Amstutz can be reached by mail, either at 130 Sherman street, Chicago, or Route 4, Box 3, Chicago Road, Valparaiso, Indiana.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"ESPERANTO IN TWENTY LESSONS," by C. S. Griffin, is announced by A. S. Barnes & Co., New York. Price, 50 cents.

"THE AMERICAN ESPERANTO BOOK" is announced by the Appeal to Reason Publishing Company, Girard, Kansas. The work is being prepared and supervised by Mr. Arthur Baker, editor of *Amerika Esperantite*, the first publication in the new language in this country.

WILLIAM J. AYLWARD, one of Howard Pyle's pupils, accompanied the expedition which took the dry-dock Dewey to the Philippines. He endured all the hardships and adventures of that trip half-way round the world, and made many sketches and paintings of the incidents of the voyage. He has written a vivid description of the voyage and, with very rich illustration, it will appear in the May *Scribner*.

"SONGS OF THE SEA," by Charley L. Gant, from the printery of the Anacortes American, Anacortes, Washington, is a little book of ninety-two pages, bound in red buckram, lettered in gold and decorated in black and gold. The portrait of the author shows a striking resemblance to Mr. James Madison Lynch, president of the International Typographical Union. Mr. Gant in the preface disclaims all claims to literary merit, but avers that during his peregrinations as printer, editor and actor he has written some stuff which his friends have been kind enough to call poetry and through their solicitations he now issues this, his second volume. A few of Mr. Gant's characteristic verses are reproduced herewith:

BILL BRANDON'S BABY BOY.

I feel so very sorry for a little boy I know,
Just the dearest, cutest, sweetest, little man,
Who recently came smiling to this weary world below,
To live out life's uncertain, troubled span.
But it's not because of troubles that I sympathize with him,
I'm sure his life will be all bright and glad;
But I worry that his brightness may become a trifle dim,
Just because he'll have to call Bill Brandon "dad."

* * *

BOILING OUT.

Did you ever get that feeling,
Like you read about in ads.,
With that tired feeling stealing
In, with aches and pains by scads?
With a flutter in your gizzard
Like you'd swallowed up a lizard,
And the doctor's diagnosis
Proved conclusively you had?

* * *

A FELLOW FROM MAINE.

We showed him our mountains, our valleys and hills,
Showed him our acres of grain,
Took him through fish-traps and log-booms and mills,
Showed him dead oodles of gain,
But he was not content with our forests and farms,
He hated our winter of rain,
And 'lowed as this country was not filled with charms,
Like valleys they have down in Maine.

"HOW TO GET A POSITION AND HOLD IT," by Roland Hall, is the first number of The Business Sense Series of pamphlets published by the author. The opening sentence of the brochure says: "In looking for employment, the important thing is to be able to do what employers want done." The closing paragraphs urge the reader to "Be wide awake and continually learning more. Don't rest on your oars because you have made a few improvements and have brought your work up to a good standard. One of Napoleon's marshals rushed up during a battle and exclaimed: 'Sire, we have taken a battery!' 'Take another,' was the laconic answer." These represent fairly well the tense strenuosity of the advice in the thirty-two pages. Price, 25 cents.

CHANGES IN BINDERIES.

The mechanic or artisan who complacently rests contented in the smaller towns and cities has but little conception, except in a vague, indefinite way, that comes through unreliable channels, of the rapid changes going on in the world around him in the productive methods within his craft. But few industries are escaping in this regard. Some few years ago it was thought that the bookbinding craft was among those who were more immune than the average industry to machine innovation. What would have been said of him or her who fifty years ago would have predicted the advent of the hard-backing machine, book trimmer or wire stitcher; or he of half that distance of time foretelling the introduction of the steam rounder and backer, the duplex trimmer, the book-sewer, etc., and of more modern times, the case-maker, the continuous trimmer, the head bander and liner, the gluing machine, etc.? My recent visits through portions of our Brotherhood jurisdiction, and which has given opportunity to witness these rapid producing changes, has conceived the idea of calling attention to a few of the important phases and consequences of this trade evolution, and profiting by the experiences of other trades, draw deductions advantageous to our organization. I purpose in the near future gathering some statistical data as to the productive possibilities of the "new fangled" machines, as they were wont to be called in the early days of their introduction, and incidentally to show comparatively their relation with old-time methods. The innovation into our craft is varied and many, and is confined to no particular branch of it. The edition or printed branch perhaps has afforded more scope for the inventive genius than other branches, particularly in the women's branch, with their automatic folders, sewing-machines, gathering, pamphlet-covering, tipping machines, etc. The old hand-folding and gathering and bench-sewing is rapidly passing away. The "blank" or account book branch is not escaping by any means. There, too, changes have been and are being rapidly developed. We have the rapid-paging devices, the rounder, the sewer, the section folder, the index-cutting devices, etc. In the finishing department much of the old hand work has of course been supplanted by the stamper, but now comes the story that a finishing machine is on the way, by which can be executed a full gilt back on a book after covering. We have also the electric-heated rolls, a device by which the roll is kept constantly heated to the temperature desired by means of a battery attachment, together with a number of other changes in old methods too numerous to dilate on here. The ruling department also has not escaped. Many changes have come the ruler's way; automatic feeders, under lifts, disk strikers and other improvements *ad lib.*—Robert Glockling in the *International Bookbinder*.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

THE Simplex Roller-washing Machine is now being sold in Chicago by A. F. Wanner & Co., who are agents for that territory.

THE Acme Staple Company, of Philadelphia, will show a complete line of their wire-stapling machines in Space 14, Manufacturers' Building, at the Jamestown Exposition.

THE National Automatic Power Cutter, heretofore confined to paper-mill work, is now on the market for printers. A. F. Wanner & Co. are the sole selling agents in Chicago. The National cutter is equipped with a clamp that is entirely automatic in its operation.

THE Printers' Board of Trade of New York announce that they will remove on Saturday, April 6, to 32 Union Square, East. Telephones, 4676, 4677, 4678, 4679 Gramercy. The Bookbinders' Board of Trade, New York, also announce their removal to the same location, same telephones.

THE Texas State Type Foundry Company is a comparatively new organization, at San Antonio, Texas. The officers are: Albert Steves, president; Oscar C. Guessaz, secretary-treasurer and general manager; and Tony A. Ferlet, vice-president. Their advertisement appears on another page, set in the product of the foundry.

TONS of American catalogues are destroyed every year by the customs authorities of Australia, for the reason that business men to whom they are addressed by manufacturers and exporters of the United States decline to pay the duty assessed on them as advertising matter imported for distribution.

THE Banning Company, 1 Madison avenue, New York, announce that, after April 1, the organization heretofore known as Bruce & Banning will be known as The Banning Company, although its methods will remain as heretofore. On May 1 the company will move into their new offices in the Brunswick building, 225 Fifth avenue, New York, where they have secured larger quarters to accommodate their growth.

THE Printers' League of America, New York Branch, has had so many calls for the pamphlet describing the formation and purposes of the League that a special edition has been prepared, with a view to supplying those in other cities who are interested in the formation of local branches. These pamphlets can be had at $2.50 per one hundred copies, or 5 cents per single copy. Address Secretary Printers' League of America, 70 Fifth avenue, New York city.

THE International Book and Paper Exposition is to be held in Paris from June 21 to November 1. Papers will be shown from the rag and pulp to the finest wall paper. Presses and printing processes will be a special exhibit. Lithography, photography, half-tones, engraving, binding, daily and periodical press, posters and advertising will all have their place. The commissioner-general of the American section is Dr. W. H. Tolman. All communications concerning exhibits may be sent to him at 287 Fourth avenue, New York.

REDFIELD BROTHERS, whose reputation for fine printing is international in its scope, announce that, on April 22, their office and printing plant will be located in the new fireproof building just erected by Charles Scribner's Sons, at 311-319 West Forty-third street, New York city. This removal into more commodious quarters is necessitated by rapidly increasing business and the consequent need of larger facilities. Their new telephone numbers will be 4351 and 4352 Bryant.

AN automatic card printing-press is one of the latest inventions for the small printer. A circular issued by the manufacturers, The Miniature Printing Press Company, 153 South Jefferson street, Chicago, states that it will do the work of six ordinary printing-presses, will print one hundred cards a minute and will do as fine work on all sizes of cards from two inches long to postal-card size, in solid-face type to fine script or shaded Old English, without changing the make-ready. The complete outfit consists of twelve fonts of assorted type with type cases, all tools, inks, display cards and signs.

WE have received from Charles Hellmuth a specimen book of inks for bookbinders as manufactured by Kast & Ehinger. They have heretofore shown a range of sixty colors for bindings, but many of these have been designated by numbers. In the new book each color has a name and number. The cover is in green ribbed silk cloth, embellished in colors and gold. The design is run in blue and white foils, gold and black luster ink to hair-line register. This in itself is a convincing example of what can be done by the artist and stamper with the proper pigments rightly prepared for this class of work.

THE Illinois Electrotyping Company, Incorporated, electrotypers and nickeltypers, 207 South Canal street, Chicago, announce that they have arranged to purchase on May 1 the electrotyping department of the Manz Engraving Company, and will conduct it at the old stand. This new company has been formed to take over the entire electrotyping plant, with a view to continuing the electrotyping business formerly done by the Manz Engraving Company. The Manz Engraving Company, as already announced in THE INLAND PRINTER, has equipped one of the finest plants in the country on the most modern lines for engraving and printing by all processes, on the line of the Chicago & North-Western Railway, near the northern limits of Chicago.

BARNHART BROTHERS & SPINDLER, typefounders, Chicago, have recently made some changes in their salesmen and in the territory which they cover. M. E. Daniels, whose headquarters are at 480 Ellicott Square, Buffalo, New York, will visit regularly the larger towns and cities in the northwestern part of Pennsylvania. W. E. Forsyth, whose headquarters are at 627 Park building, Pittsburg, Pennsylvania, has enlarged his territory to include the western section of West Virginia. C. W. Graham, whose address is Box 357 Des Moines, Iowa, in addition to his present territory, will look after the interests of printers in Sioux City and other towns in western Iowa. G. J. Landon, who for several years has efficiently represented Barnhart Brothers & Spindler in Indiana, is now soliciting orders in Kentucky and Tennessee. His long years of experience as a salesman and a practical printer enable him to be of assistance to the printers and publishers in these two States. At present his headquarters will be care Tulane Hotel, Nashville, Tennessee. W. R. Small, for the past year or two in the northern part of Indiana, has extended his territory to include the entire State and

ANNUAL EXHIBIT OF OIL, WATER-COLOR AND PASTEL PAINTINGS BY ARTISTS OF ROCHESTER, AT THE ART INSTITUTE, MAY 12 TO 20, INCLUSIVE



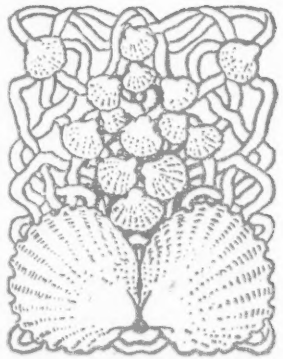
Suggestion for the cover of an art catalogue.

THE
PILGRIM
PRESS

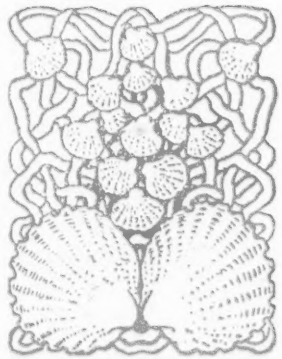


CHICAGO
BOSTON

Outer side of a six-page folder. Decoration adapted from the calendar of Genzsch & Heyse, Hamburg, Germany.



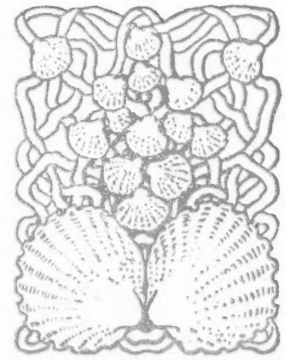
FICTION
ESSAYS
MUSIC & ART
SCIENCE
HISTORY
POETRY



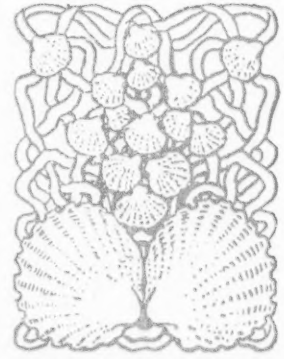
THE PILGRIM PRESS takes pleasure in announcing that their book stores at 175 Wabash avenue, Chicago, and 14 Beacon street, Boston, have been handsomely refitted and enlarged.

¶ The stock is more complete than ever. Especial effort to secure the best from all publishers has been made, but should you desire some book not in stock it can be procured promptly.

Charge accounts solicited from responsible patrons.



TRAVEL
ECONOMICS
JUVENILE
RELIGIOUS
THEOLOGY
DEVOTION



Inner side of a six-page folder. The appropriate decoration is adapted from the calendar of Genzsch & Heyse, Hamburg, Germany.

Advertisements accurately worded and attractively designed.

Effective circulars and follow-up systems arranged and carried out.

Booklets prepared and catalogues compiled.

Bring your advertising troubles to specialists.

NORON-LANE COMPANY

Business Builders and Counsellors-at-Advertising

290 Montrose Avenue
Ames Building

Interview by Appointment

Telephone Montrose 998

Publicity campaigns intelligently planned and economically executed. Our artists and engravers are the best obtainable, while our offices and workrooms are equipped with all the modern appliances for the production of the best work. Let us figure on your work.

Suggestion for letter-head and bill-head.

STEWART-HARRIMAN ADVERTISING AGENCY

Our staff of experienced writers and designers, together with a complete modern equipment, enables us to produce the best advertising literature and printed matter obtainable. The high-class catalogues and booklets produced by us are favorably known throughout the United States. We originate and carry out follow-up systems that bring the very best of results. Our letter circulars are unequalled by those of any other firm. Let us demonstrate this statement.

All money orders and checks to be made payable to the company.

Chicago, ... 1907

M .....

.....

THE FOLLOWING IS A STATEMENT OF YOUR ACCOUNT WITH US:

Schuyler Security Trust Company

Chicago :: New York

Booklet pages. Decorations from calendar of Genzsch & Heyse, Hamburg, Germany.

The Benefits of the Trust Company

WHEN properly and carefully directed and managed the Trust Company is a great benefit to mankind. It is the latest and highest development in the evolution of the business world. The measure of service which a well-regulated Trust Company can extend to a community has not yet been fully recognized by most people. It teaches the poor to save, manages the affairs of minors, widows and incompetent persons, makes investments for those who are well-to-do, and acts as executor of wills and administrator of estates. In numerous other ways the Trust Company performs services which make it indispensable to the public. With the security provided by an ample capital, the

INSTRUCTION IN JOB COMPOSITION AND LINOTYPE MACHINE COMPOSITION

Inland Printer Technical School

120-130 Sherman Street
CHICAGO, ILL.

A. H. McQUILKIN, *Manager*

Phone Harrison 4230

THE CASLON PRESS

A thoroughly equipped
printing office wherein is done the
highest class of work

82 Monroe Street CHICAGO

A few suggestions for business cards.

THE HILL COMPANY

PRINTERS

Finest Catalogues and Booklets a Specialty
A Modern Equipment

111 Harrison Street MILWAUKEE, WIS.

IF you work for a man, in Heaven's name *work for him.* ¶ If he pays you wages that supply your bread and butter, work for him; speak well of him; stand by him and stand by the institution he represents. ¶ If put to a pinch, *an ounce of loyalty is worth a pound of cleverness.* ¶ If you must vilify, condemn and eternally disparage, why, *resign your position*, and when you are outside, damn to your heart's content. ¶ But as long as you are a part of the institution, do not condemn it. ¶ If you do, you are loosening the tendrils that hold you to the institution, and the first high wind that comes along, you will be uprooted and blown away in the blizzard's track, and probably you will never know why.—*Elbert Hubbard.*

Suggestion for a motto arrangement.



The letter-heads of some well-known printers.

his headquarters are at 2509 North Alabama street, Indianapolis, Indiana. G. E. Newark, for the past ten years in Ohio, is promoted to the position of manager of the Barnhart Type Foundry Company, 53-55 LaFayette street, and his former territory is being covered at present by A. N. Starkes, whose address is 8008 Linwood avenue, N. E., Cleveland. W. J. Osbourne, for five years in West Virginia, has been transferred to the Southern Printers' Supply Company, Washington, D. C.

ON the occasion of Mr. Harry Zeigler's retirement from the foremanship of the composing-room of the *Brooklyn Citizen*, Brooklyn, New York, the chapel of that publication, at a meeting held on March 29, unanimously adopted the following resolutions:

WHEREAS, Harry W. Zeigler having severed his connection with the *Brooklyn Citizen* after a faithful service of twenty years in the composing-room of that paper, nine years of which he presided over that department with unswerving justice and loyalty both to the interests of his employers and to those who were privileged to serve under his administration, we deem it but just that due recognition of his services should be made and that our regret at the severance of those ties which have so long existed between us should be fittingly recorded; therefore be it

Resolved, That we extend to Harry W. Zeigler our heartfelt thanks for his many courtesies, his unvarying sense of justice and right and his strict fidelity to union principles throughout his career, and particularly while acting in the capacity of foreman of the composing-room of the *Brooklyn Citizen*, and that we sincerely trust that the esteem in which we hold him will ripen and grow in strength with the advancing years; and be it further

Resolved, That a copy of these resolutions, signed by every member of the *Citizen* Chapel, be engrossed and presented to Harry W. Zeigler as a reminder of the everlasting friendships which he has left behind him, and that the same be published in the craft papers of the printing trade.

TWO PRINTING HINTS.

Of course, we all recognize the fact that the materials used in our modern, up-to-date offices should be faultless and above reproach. However, it sometimes happens that even with the best material we encounter difficulty. This is especially true of jobs containing rule. If the rule is not of one continuous length it will sometimes persist in gaping open. Joining corners, too, is often a bug-bear.

The writer was struggling with just these conditions recently, and in desperation finally hit upon an effective remedy. Despite infinite care, a gap persisted after locking up a form. Rules were taken out and compared, and both sides proved to be the same length. Having some tinfoil at hand, it was folded over and over until it was slightly thicker than the gap. It was then inserted in the gap and the form locked up; the result was perfect. The locking squeezed out the excess of material, which was then trimmed off with a sharp knife. The joint could not be seen.

Owing to the success attained in the above case, the idea proved useful in another cover-page containing a boxed-in title. Two of the corners proved refractory by showing hair-line gaps. Without unlocking the form the gaps were forced slightly larger and the tinfoil inserted and trimmed, with the result that the joints could not be seen.

If you have had trouble with ink drying on knife, stone or press, or on type after running stiff cover inks, the greatest remedy in the world is "dead oil." This is a part of the residue from gas works, with a none too agreeable odor, but it is the greatest solvent of ink known. It will loosen hard ink in a short time.— *Practical Printer.*

IN A BAD FIX.

With our foreman at home shot three times, a printer in the Blountville jail half-shot, another in the office not worth shooting, the *Comet* is issued under great difficulties this week.— *Johnson City (Tenn.) Comet.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

EMPLOYING printers will be interested in the eighth edition of "Ramaley's Price List of Printing and Binding"; also in the new "Estimate Book," a sure protection against mistakes, a time-saver and money-maker. A postal to D. Ramaley, 49 East Fourth street, St. Paul, Minnesota, will secure full particulars.

THE Pittsburg Foundrymen's Association are to be the guests of The S. Obermayer Company in June. A special train will take them on a tour of inspection to The S. Obermayer Company's new plant at Rillton, Pennsylvania, the latest addition to the present large manufacturing capacity of the factories of the company. This makes a total of five being operated by The Obermayer Company for the manufacture of foundry facings and supplies, located in Cincinnati, Chicago, Pittsburg, Larimer, Pennsylvania, and Rillton, Pennsylvania. Rillton is only a short run out of Pittsburg and located right in the heart of the Westmoreland district, and on the line of the Pennsylvania Railroad. As guests of The Obermayer Company, the Pittsburg Foundrymen's Association will have the opportunity of inspecting the largest and most modern factory of its kind in this or any other country. A special train has been chartered and the trip promises to be a most enjoyable one.

A NEW ELECTRICAL CONTROLLER.

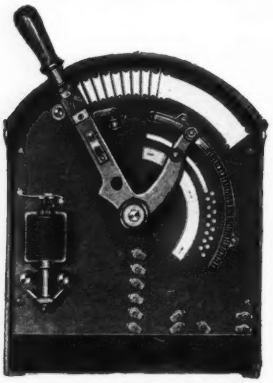
The Cutler-Hammer Manufacturing Company, of Milwaukee, has recently placed on the market a new line of printing-press and machine-tool controllers. These controllers are of the well-known "Carpenter" type and embody the distinctive features of this class of Cutler-Hammer apparatus. The essential difference between the new controllers and the older type is that the former provide for a greater number of field speeds than the latter.

At the time the first "Carpenter" printing-press and machine-tool controllers were placed on the market it was the accepted practice to obtain the major portion of speed variation by means of armature resistance, the increase in speed secured by means of field control seldom exceeding fifteen per cent. Of late, however, variable speed motors, so designed as to permit of their speed being increased as much as four hundred per cent by field control, have come into use and the present line of controllers has been designed to meet this new condition in printing-press and machine-tool work.

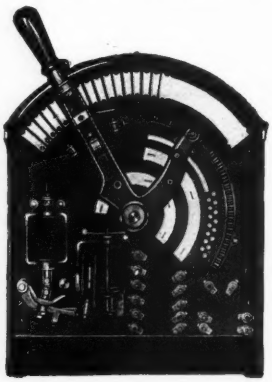
Like the older type of apparatus, the new line of controllers is provided with an auxiliary breaking device equipped with a powerful magnetic blow-out. In opening the circuit by moving the lever to the "off" position the break does not occur on the contacts, but on the auxiliary device located just below the contact segments. This prevents arcing on the contacts. The contact segments them-

selves are of hard-drawn copper and are separately renewable.

The controllers are equipped with cast-iron covers which completely enclose all of the apparatus except the handle of the operating lever. The lever itself, instead of being cast in a straight bar, as in the older type of apparatus, is formed with a projecting arm carrying the contact shoe for the field speed points. This construction contributes to the compact arrangement of the controller. All contact parts are removable from the slate front without disturbing interior connection and all terminals are labeled with brass tags, insuring proper wiring.



Cutler-Hammer non-reversible compound controller for printing-presses and machine tools. Underload release only. Cover removed. (Bulletin 81½.)



Cutler-Hammer reversible compound controller for printing-presses and machine tools, with underload, overload and push-button release and dynamic brake. Cover removed. (Bulletin 86½.)



View of new Cutler-Hammer printing-press and machine-tool controller with cover in position.

In this new line of controllers the speed regulation is effected by means of both armature and field resistance, the armature resistance being furnished separately, though it is possible to mount it with the front if desired. The field resistance is, in all cases, attached directly to the front of the controller and provision is made for positively holding the lever on any desired contact.

Six distinct pieces of apparatus are comprised in this latest line of printing-press and machine-tool controllers — three non-reversible and three reversible. In each class the controller may be had with underload release only; with underload and overload release, and with underload, overload and push-button release and dynamic brake.

The new apparatus is described in Cutler-Hammer Bulletins Nos. 81½, 82½, 83½, 84½, 85½, and 86½.

TYPE FACES TO DUPLICATE THE WORK OF THE COPPERPLATE ENGRAVER.

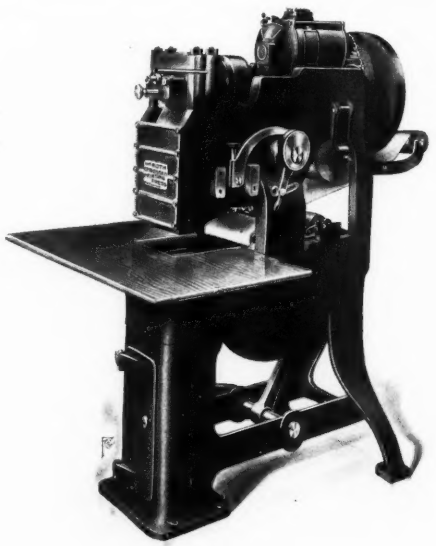
Just at this season of the year there is always an increased demand for that particular class of printing embracing wedding invitations, commencement programmes, announcements and other forms of society and commercial printing. This, in consequence, will heighten the printer's interest in the large and complete Type Family of Engravers' Designs, shown on another page of this number by the American Type Founders Company.

The Family includes all the approved forms of lettering in vogue with the leading copperplate and steelplate printers, prominent among them the Tiffany Shaded, the latest design of the engraver. The original lines of the artist have been faithfully followed in reproducing these various forms in type, and it will delight the printer's eye to examine this list in detail. The foundry has made it possible for the printer to enter into direct competition with the engravers for the class of work for which these faces have been designed.

THE NEW ROTH EMBOSSING PRESS.

In order to meet the demands and requirements of the trade for a power embossing press having deep and unobstructed throat room, so that a thirty-inch sheet can be embossed in the center, no limit to the length of the sheets, also that any and all varieties of work in the embossing field can be done on it, the B. Roth Tool Company have designed a press and can furnish eight different automatic attachments for the various purposes and varieties of work.

The new design has features that make the press capable of producing superior work on regular embossed business stationery, either in gloss or flat ink, the latter being work in steel-plate effect.



THE NEW ROTH EMBOSSING PRESS.

Five different sizes of this press will be built, the smallest a hand press. The largest size press will take a die, or plate, as large as 6 by 10 inches on regular work, and bring up fifty square inches of solid ruled work. Will take dies 20 by 20 inches on hot or dry work.

A great variety of work such as box-covers, wrappers, calendars, advertising hangers, pamphlet and folder

covers, photo-mounts, label cutting, embossing and sticking on of stickers, etc. Works equally as well on leather and metal goods.

The automatic feed will handle any stock that is not so flimsy as to wave or crumple.

Attachments for running two and three colors in one impression when they are side by side.

Attachment for printing perfectly reproduced typewritten letters with the use of a ribbon from a roll of paper or each sheet fed individually.

The new design practically is composed of a single carbonized steel casting (the strongest and most durable metal known to the world) making it the strongest and simplest press ever built.

It runs at high speed, is perfectly noiseless and without vibration or jar. Occupies about one-half as much floor space, is about one-half the weight, and can exert fully four times as much pressure on the die with half the motor power of any machine for like work on the market.

Illustrated descriptive pamphlet containing full particulars sent by the B. Roth Tool Company, St. Louis, Missouri.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

INLAND PRINTER back numbers wanted: December, 1883; June, September, October, 1884; January, 1886; October, December, 1894; August, September, October, December, 1897; December, 1899; December, 1901; January, May, 1902; December, 1903. If you have any of these write us for an offer. THE INLAND PRINTER COMPANY, 120-130 Sherman st., Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PRINTERS' SCRAPBOOK — Send 50 cents for a copy of "Printers' Scrapbook"; contains all the recipes and trade secrets worth while for the printer. BIRNEY MOORE, St. Cloud, Minn.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7¾ by 9¾, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS — An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — A first-class, well-equipped job office, 2 Universal presses, power, does all best work in city of 5,000 in west Tennessee town; always full of work at big prices; a snap; investigate; cost $5,000; owner wants to retire and go to California; will sell at bargain. E 256.

FOR SALE — A half interest in a well-equipped prosperous old-established job printing business in a good manufacturing city in Ohio; thorough printing experience needed. E 295.

FOR SALE — Controlling interest in Chicago printing plant; superintendent's position at $30 goes; pays 18 per cent; $7,000, part cash, balance live country newspaper or secured. J. J. BUTLER, 324 Dearborn st., Chicago.

FOR SALE — Controlling interest (two-thirds) in a live and growing printing-office (incorporated) in a large and prosperous city in the Middle West; will invoice about $36,000; earnings for 1906 $6,500 after proper deductions for wear and tear, and should do as well this year; good opportunity for a young and ambitious man; other business interests reason for selling; correspondence desired from those able to handle deal. E 208.

FOR SALE — Leading Republican county-seat official paper; eastern Nebraska; cleared $2,700 in 1906; must have $1,500 to start. E 297.

FOR SALE — Small photoengraving plant; sacrifice. E 323.

FOR SALE — San Diego, California, well-established job printing-office, doing good business; 3 presses, 30-inch paper-cutter, 2 electric motors, with complete assortment of job type, borders, cuts, etc.; ill-health the cause of selling; price $2,500. E 276.

FOR SALE — Well-equipped job printing business in an active Ohio manufacturing city of 15,000 people; is doing a large business and is making good profits; a desirable investment for the right person. E 294.

ON ACCOUNT of litigation must sacrifice at once one of the largest photoengraving concerns; established 20 years; this is a modern plant in every particular, capable of handling any amount of business. A. C. SCHOENEMAN, Attorney at Law, 1425 Williamson bldg., Cleveland, Ohio.

REPUBLICAN county-seat paper, Iowa, for sale; cleared me $2,000 last year; price $4,000, half cash, balance long time. E 273.

START A MAGAZINE; cost $2 monthly; send 10 cents for complete plan and samples. WM. WALTER, 35 Dean st., Brooklyn, N. Y.

WANTED TO LEASE — An experienced, practical employer wants to lease a live first-class job office with the privilege of purchase; Middle West location preferred. Write at once to E 216.

WELL-KNOWN leading English printing company require firm in U. S. A. for sale of their artistic and varied collection of high-class calendars with real photographs, plain and colored, suitable for distribution by storekeepers, manufacturers, insurance companies, etc.; English manager will be over shortly; offers entertained only from firms with first-class connections and versed in the article. Send replies to P. O. Box 186, Newark, N. J.

Publishing.

$12,000 buys trade paper netting owner $4,500; could be published any large city. EMERSON P. HARRIS, 253 Broadway, New York.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Goss printing-press; prints 4 or 8 pages, 7 or 6 column; at a low figure; includes stereotype outfit. E 235.

FOR SALE — Half price; good as new curved router for Harris automatic envelope press. E. O. LOVELAND, Kansas City, Mo.

FOR SALE — Linotype machines, excellent condition; two-letter; cash or time; immediate delivery. BARNEY WAYNECK, 231 E. 14th st., New York.

FOR SALE — One Blackhall embossing press; takes dies 1½ by 3½ inches; one No. 2 King stamping-press with a Freund & Turner inking and wiping attachment; all in excellent condition. TRADE ENGRAVING CO., Sheriff & Prospect aves., Cleveland, Ohio.

FOR SALE — One Cottrell two-revolution printing-press with folder, bed 38 by 56, 2,500 copies an hour; also 3 Linotype machines with German magazines and display type; all in first-class condition. Apply to NEW ORLEANS PUBLISHING CO. in Liquidation, 532 Poydras st., New Orleans, La.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E — To stand on bench. Dry grinding only. 26-in. $50, 32-in. $55, 38-in. $60.
Style A — With iron stand. Wet or dry grinding. 26-in. $75, 32-in. $85, 38-in. $90, 44-in. $100, 54-in. $115, 60-in. $150. With water attachment, $10 extra.
Style C — Extra heavy. Wet and dry grinding. 54-in. $185, 60-in. $185, 75-in. $205, 90-in. $225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — We offer for sale Gordon press countershafts complete with 2 hangers, 2 cones, 2 collars and shaft; price $5 each, f.o.b. Huntingdon, Pa.; first-class condition. J. C. BLAIR, Huntingdon, Pa.

FOR SALE — $80 takes a 16 by 21 hand-power molding-press. Address ERIE ELECTROTYPE CO., Erie, Pa.

NEWSPAPER PRESS for sale; 8 column folio with folder attached; 3-revolution Hoe press; in good condition; on easy terms. SUGAR BEET PUB. CO., Bay City, Mich.

WE PAY CASH for secondhand printers' machinery; also have a full line of rebuilt machinery; will trade or sell cheap for cash. CHICAGO NEWSPAPER UNION, 87-97 S. Jefferson st., Chicago. (Phone Monroe 1126.)

$700 buys one Cottrell & Babcock 2-revolution cylinder, size of bed 34 by 50; one 33-inch Sheridan Standard power paper-cutter; one 10 by 15 Gordon; all in A-1 condition; will sell separately if desired. SEYMOUR & MUIR PRINTING CO., Grand Rapids, Mich.

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HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job printers, 7; machinist-operators, 6; Linotype operators, 11; Monotype operator, 1; superintendents and foremen, 4; all-round men, 5; bookbinders, 7; stoneman, 1; compositor, 1; photoengravers, 2; artist, 1; pressmen, 7; proofreader, 1; printing-inkmaker, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

GOOD POSITION for commercial artist with engraving firm to take charge of art department; interest in business if desired. J. D. BULLOCK, 2967 Martha st., Omaha, Nebraska.

Bookbinders.

FIRST-CLASS PAPER-CUTTERS; open shop, St, Louis; best of wages. E 315.

RULER — One preferred who can also do forwarding and finishing; permanent situation. S. B. NEWMAN & CO., Knoxville, Tenn.

Compositors.

PRINTERS — Both book and job; union; steady employment for good men who will work; minimum scale $16 per week; will pay above according to ability; no limit. VIQUESNEY PRINTING CO., Terre Haute, Ind.

WANTED — Compositor, young, reliable, with artistic taste; experienced in fine display work; must lay out register forms, be able to O. K. press sheets as to location, margins, etc.; executive ability desirable; opportunity to work into foremanship; open shop, 8½ hours; $25 to start with; medium-sized plant, well equipped and financed, cylinders, Linotype, etc., in Los Angeles. E 275.

WANTED — Good job-printer for all-round work. E 319.

WANTED — Two first-class job compositors; permanent work for steady and competent men. MEYER-ROTIER PRINTING CO., Milwaukee, Wis.

Engravers.

WANTED — Good, reliable all-round photoengraver to run small, complete, up-to-date shop; will pay good wages; growing Southwest city; climate suited to sufferers from lung troubles; full particulars in first letter. E 312.

WANTED — Photoengravers in all branches; good steady positions in open shops. Apply to Secretary, EMPLOYING PHOTOENGRAVERS' ASSOCIATION, 116 Michigan st., Milwaukee, Wis.

Foremen, Managers and Superintendents.

A-1 Foreman to take charge of cylinder pressroom; must be sober and have some experience on three-color processwork; open shop. E 314.

WANTED — An experienced, energetic man to take complete charge of a printing and binding establishment; one capable of estimating on all classes of work; opportunity for interest in the business to right party; give references, experience, age and salary expected. E 309.

WANTED — Foreman for composing-room employing 20 printers; union; good position for capable man. E 308.

WANTED — Foreman for moderate-sized plant doing fine catalogue and smaller work; state age and wages desired. E 318.

WANTED — Foreman for a medium-sized job printing plant; up-to-date in all respects; state wages. E 47.

WANTED — Practical printer as assistant manager, capable of taking entire charge; good salary and opportunity to acquire an interest in a large printing establishment; must be thoroughly capable and furnish references; send samples of work and full particulars to F. W. BALTES CO., Portland, Oregon.

Pressmen.

FIRST-CLASS CYLINDER PRESSMEN familiar with colorwork; open shop, St. Louis; best of wages. E 173.

FIRST-CLASS CYLINDER PRESSMAN — One capable of doing fine catalogue and color work and able to take charge; Middle West. E 284.

Salesmen and Solicitors.

AN EXCEPTIONAL OPPORTUNITY is offered to man understanding printing-ink business to sell dry colors in New York city for a large manufacturer. PIGMENTS, care of New York Office INLAND PRINTER.

WANTED — Salesman to sell printing-ink in Chicago and Middle West; must have thorough knowledge of goods; old-established house with high-class line well-advertised trade; established business in territory; give references, salary expected, etc. E 279.

Miscellaneous.

WANTED — An all-round job-printer who can specialize on display composition; also one who can specialize on Colt Armory presswork; high-grade men of good habits who are careful mechanics can secure good paying, permanent positions in a clean, up-to-date plant pleasantly situated. Address "S," Drawer P, Cuba, N. Y.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. The following are now listed with us, seeking employment: Pressmen, 13; stereotyper, 1; bookbinders, 4; editor, 1; artists, 2; photoengraver, 1; superintendents and foremen, 16; make-ups, 3; inkmaker, 1; job printers, 3; ad.-men, 3; compositors, 2; all-round men, 3; advertising and business managers, 6; proofreaders, 3; machinist operators, 5; Linotype operators, 12; Linotype machinists, 6. THE INLAND PRINTER COMPANY, Chicago.

Editors and Reporters.

ACTIVE YOUNG MAN, 35, magazine writer, of Denver, would like to assist in management of paper in smaller prospering Western town, Colorado preferred; not a compositor, but has 10 years' good newspaper experience; not sick, prefers country chances to city. E 274.

Engravers.

WANTED — Position as half-tone operator; 7 years' experience in the engraving business. E 303.

Foremen, Managers and Superintendents.

A GENTLEMAN with large experience desires position as manager or superintendent of a modern printing plant; familiar with all details incident to modern methods. E 321.

FOREMAN — Position wanted by experienced printer as foreman of medium-size office doing or inclined to do a good grade of work; first-class stoneman and proofreader; highest references. E 305.

MANAGER, ASSISTANT MANAGER (SUPERINTENDENT) — The undersigned is practical printer; worked way up from printer to owner, then sold out, and for past 7 years have, in search of information and experience, been associated with 14 fine firms in large and small cities (imbibing knowledge) as superintendent, assistant manager, manager, and sales manager; I wish to arrange with a good concern for a permanent position where my experience will be valuable and suitably remunerated; fine references, reliable, temperate, high-grade; go anywhere; give full details and salary, please. E 64.

MANAGER, practical, at present with large New York printing concern doing publications and commercial work, desires to connect with first-class establishment where entire responsibility can be assumed. COMPETENT, care New York Office INLAND PRINTER.

POSITION in charge small or medium job department, May 1, New England or Middle States. BOX 664, New Kensington, Pa.

PRACTICAL PRINTER, at present manager of plant, with thorough experience, wants position as manager or superintendent. E 282.

PRESSMAN FOREMAN — 12 years' experience handling large pressroom; understand all grades of catalogue, color and commercial work; sober, steady. E 110.

PRESSROOM FOREMAN wants situation; up-to-date on presswork, machinery, half-tone and color work; strictly sober. E 238.

DO YOU DO EMBOSSING?

Hard as stone. Ready for use in two minutes after making counter-die. Softens quickly by gas flame, hot water or torch. Remeltable — can be used over and over again.

MICHENER'S EMBOSSING COMPOSITION

$1.00 PER PACKAGE. Each package contains full instructions and hints on Embossing (over 2,000 words), and you do not have to buy a book to learn Embossing. Sold by all Supply Houses, or by the Mfr.,

A. W. MICHENER, 178 Monroe Street, CHICAGO, ILL.

SITUATIONS WANTED.

SUPERINTENDENT seeks position with large printing concern; competent to take entire charge of all manufacturing and systematize plant. TEAM WORK, care of New York Office INLAND PRINTER.

WANTED — A situation as pressroom foreman by a practical up-to-date pressman; have had 15 years' experience as foreman; a good economical manager and one who works for his employers' interest; will go anywhere. E 266.

WANTED — Foremanship on country weekly; town of 5,000 up in South Dakota; have successfully managed country weekly, 8 years' practical all-round experience; steady, sober, hustler; references. E 268.

WANTED — Situation as manager or superintendent of printing plant; practical man, 17 years' experience, married; wish to locate in North or South. E 320.

WORKS SUPERINTENDENT, Englishman, 33, is open to take up position as above; has had complete control for the last ten years of one of the finest and most up-to-date plants in the North of England; thoroughly practical. E 307.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR would take job as operator or machinist; 6 years' experience; convincing references; east of the Mississippi river preferred. E 285.

MACHINIST-OPERATOR, expert on single and double-decker, first-class book and catalogue work, wishes charge of 3 or 4 machine plant; no $18 job wanted; West preferred. E 300.

OPERATOR-MACHINIST, strictly first-class, reliable and experienced, wishes position on evening daily in small Western city; union. E 299.

Pressmen.

A-1 CYLINDER PRESSMAN, 10 years in charge, best references, wants to make change May 1. E 281.

WANTED — A position by a first-class platen and cylinder pressman. WALTER CAVELL, 117 Maine st., Winsted, Conn.

Proofreaders.

EXPERIENCED, first-class proofreader's or assistant editor's position by non-union practical printer; good character, clean record; New England city preferred. E 286.

Salesmen and Solicitors.

PRACTICAL MAN, long experience, now manager of plant, wants traveling position for printers' supply house, paper, type, ink, etc.; accept any good territory. E 283.

WANTED TO PURCHASE.

A LEVY HALF-TONE SCREEN, 85 or 100 line, 6 by 8 or larger, THE CLAY CENTER ENGRAVING CO., Clay Center, Kan.

GENTLEMAN wishes to purchase interest in modern photoengraving plant in New York city. E 269.

NEWSPAPER, or interest in weekly, bi-weekly, or small daily; growing town, Southwest or Northwest. LILL, Box 573, St. Joseph, Mo.

WEEKLY NEWSPAPER wanted for cash; sample copies and full particulars with first letter. CLARK E. WAGONER, Cristobal, Canal Zone, Panama.

MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets $1. HENRY KAHRS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

EDITORIAL "COPY" — Fresh, bright, original; spend your energy on your local and advertising pages, and let me fill your editorial columns; cheap as reprint; non-partisan; send 50 cents for next week's "COPY." E. S. HANSON, 1524 E. Ravenswood Park, Chicago.

INK REDUCENE — Cure for all ink troubles, prevents lay-off, tones up poor inks, drys slow inks; large bottle, by mail, 35 cents; type, presses, paper-cutters and supplies. ALEX MC KILLIPS, Harrisburg, Pa.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.
Prices: Ink for circular letter printing, any color, black, blue, green, purple, brown or red, per lb.....$2.50
Typewriter ribbons exactly matching, per dozen..... 4.00
Special prices to large users.
M. M. ROTHSCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 30 cents, 7 for 50 cents, 12 for 80 cents, postpaid. THE INLAND PRINTER COMPANY, Chicago.

THE COMFORT BRACE APRON for printers is better than the best of any other kind for printers. Why? Because the straps do not ride the collar. Also, a permanent adjustment insures perfect fit to all. Made from black duck, white duck, and fine striped ticking, in sizes large, medium and small (for boys). Mailed free for 50 cents. HATTON MFG. CO., Lebanon, N. H.

TYMPAN GAUGE SQUARES

SAVE TIME ON JOB PRESSES

ALL DEALERS — 25 CENTS.

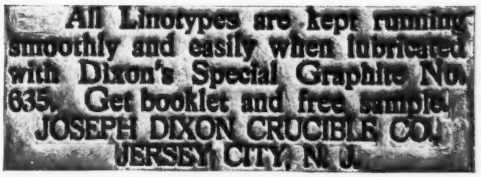
WANTED — All kinds of Linotype composition; send for rate card. FRANK B. WILSON, Kenton, Ohio.

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OUR COLOR DESIGNS FOR PRINTERS' BLOTTERS are building business for those who use them. Only one shop in a town can get them. Write for samples and particulars.
CHAS. L. STILES, Printers' Cuts, Live-Stock Cuts, Poultry Cuts, **COLUMBUS, OHIO**




SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, etc. Over 100 pp., 9½ x 12¼, 50c. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electros for sale. Both 70c. Stamps taken. SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.



SUPERINTENDENT for a large plant in New York City; must have a general knowledge of Presswork and Binding, and an expert knowledge of linotype, monotype and hand composition; business ability and a good disciplinarian. Composing-room is open; balance of establishment union. Communications will be confidential.

Address,
E 87, THE INLAND PRINTER, 120 Sherman St., Chicago,
giving references.



LOOK! WIRE LOOPS To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for "Stringing" Catalogs, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to Universal Wire Loop Co.
PHONE, M. 4813
WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT..... MICHIGAN

Printers and Stationers Make **RUBBER STAMPS** A PROFITABLE SIDE LINE Profits large and demand increasing. Investigate. Complete outfits from $25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.
Write for Catalogue and get started at once.
THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.


PRINTERS Write on your business letter-head to **R. Carleton Engraving Co., Omaha, Neb.,** for the latest copyright LODGE CUT CATALOGUE
Book, **"When Papa Rode the Goat."** Colored plates. 100 illustrations. Many fearful things. 15c. by mail, to printers only.


The Printer's Best Friend for keeping absolute tab on the product of pressroom and bindery, is the
DURANT COUNTER
Simple, durable and absolutely reliable.
Ask your Dealer, or Write for Catalogue.
W. N. DURANT COMPANY, Milwaukee, Wis.


LET US SEND YOU A SAMPLE OF OUR
"ESSO"
Molding and Polishing Graphite
Prices furnished gladly.
THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG

Is this what you've been looking for?
Some one to advise you what to do with your invention or improvement in the printing art? How many inventors profit from their inventions? Very few. Why? Because they have not had the advantage of expert advice in protecting their interests. We are specialists in inventions in the printing and allied trades, and can advise you whether your invention is mechanically correct, anticipated or dominated by other patents, or a valuable improvement. We put your invention in its most perfect form, make patent-office or working drawings, solicit patents and advise you how and where to build machines and sell them. We refer by permission to The Inland Printer Company or The Henry O. Shepard Company, Chicago. :: :: :: :: :: :: Address,
JOHN S. THOMPSON & CO., 130 Sherman St., CHICAGO
Patent Experts and Attorneys, Mechanical, Electrical and Consulting Engineers.

Secondhand Presses and Feeders *Wanted*—

Will pay $1,500 for secondhand large size Presses in good condition. Miehles preferred.

Will pay $500 for secondhand automatic Press-feeders in good condition. Cross Continuous preferred.

ADDRESS

Box 5-L, care THE INLAND PRINTER, CHICAGO.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

IMPROVE THE QUALITY AND EFFICIENCY OF YOUR INK

INKOLA WILL DO IT

A Perfect Ink Reducing Compound, now being used by the best lithographing and printing establishments of the country. It saves you money and improves the quality of your printing.

INKOLA mixed with any kind of ink will impart a solid body, and as soon as this compound is added to the ink it becomes identified with it instantly—no waiting for mixture to become effective.

Will make any color print solidly and with little ink on the rollers; every color will furnish solid printing—deep, sharp and distinct; it allows sharp impression; makes the ink short and lift easy; keeps the color very brilliant after being dry on paper. No color to which it has been added will wash.

Keeps the stone in good condition. Ink of every kind can be left on the rollers over night—it will not dry on rollers.

We guarantee Inkola to do the work, or money refunded.

Write us for price-list and full information. You should give it a trial. Let us make you a trial shipment. Write to-day.

GLOBE CHEMICAL COMPANY, Pabst Building, Milwaukee, Wis.

Bargains in Printing Presses

FOR SALE

2 Three-tiered Scott Presses, printing from 4 to 24 pages.
1 Hoe Sextuple Press, printing from 4 to 24 pages.
1 Hoe Double Supplement, printing from 4 to 24 pages.
1 Hoe Observer Press, printing from 4 to 20 pages.
1 Hoe Pony Quad, printing from 4 to 16 pages.
2 Scott 4 and 8 page Presses.
1 Hoe Presto, printing 4 and 8 pages.

Above machines will be sold at bargain-counter prices, by

THE GOSS PRINTING PRESS CO.

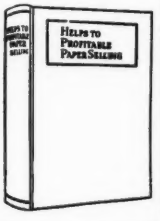
NEW YORK OFFICE, ... 312 Temple Court
CHICAGO OFFICE, ... 16th Street and Ashland Avenue
LONDON OFFICE, 90-93 Fleet Street

A Modern Monthly— All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.



SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1907 and also a copy of our book, "Helps to Profitable Paper Selling."

***The* PAPER DEALER**
155 WASHINGTON STREET, CHICAGO

Bad Accounts Collected

For publishers, kindred trades and supply dealers *exclusively*.

Practical knowledge and special attention to this branch of business enables us to get results. Our legal department endeavors to use good business judgment in making adjustments, so as to retain customers, and, if possible, avoid litigation. We make special credit investigations, foreclose mortgages, adjust and secure doubtful claims, prosecute or defend matters in the Courts. We solicit your commercial-law business, large or small, upon the usual terms. Write for information.

The Publishers Clearing House
INCORPORATED
MONADNOCK BUILDING, CHICAGO

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street, CHICAGO

WHITFIELD'S
CARBON PAPER

Whitfield's Carbon Papers in fifty comparative, competitive tests of pen, pencil and typewriter, *excelled in ninety per cent*, and equaled the remaining ten. Testing for wearing qualities, one sheet of carbon may be used right over the same spot seventy-five times. We will prove this with samples, if requested. We have added a full line of oil tissue to our specialties.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City

PRINTING PLANT FOR SALE

In city of 30,000 adjoining New York.

Babcock Optimus 4-roller cylinder, Cranston cylinder, 2 Goldings, 2 Gordons, 1 Universal, Dexter folder, Latham stitcher, metallic overlay and cold stereotype outfits, quantities of good type and all accessories to first-class plant. This will not be a sacrifice sale of a defunct plant, but a first-class business steadily increasing. Plenty of New York orders. Half-tone, catalogue and booklet work. Information will be given to responsible parties. Give reference. Owner has other business interests in another city.

T. P., care of THE INLAND PRINTER, NEW YORK.

"LINO" "MONO"
"STEREO" "AUTO"
"ELECTRO" "COMPOSO"

TYPE METAL

We are manufacturers of the highest grades of Printers' Alloys.

"Reg. in U. S. Pat. Off."

Merchant & Evans Co.
Successor to MERCHANT & CO., INC.
SMELTERS
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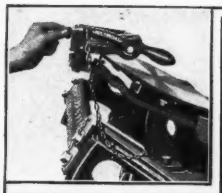
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Brooklyn
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Auld's Bodygum

Guaranteed to overcome mottled and blurry half-tones, type forms, rule forms and solid plate printing. Also warranted to make any printing ink take sharply, smoothly and firmly to highly glazed papers. It makes an ink print on top of other inks. **Large trial sample, postpaid, 25 cents.**

AULD'S INK GLOSS gives a high gloss to inks.
AULD'S POWERFUL TRANSPARENT BODY DRYER dries in three hours.
AULD'S PASTE DRYERS don't pick on coated papers.
AULD'S TRANSPARENT GOLD AND SILVER SIZE holds the bronze without rubbing off, also makes the Bronzes appear brighter.
AULD'S FINISH and **BODY VARNISH** and **INK REDUCER.**
Samples, postpaid, 25 cents.

MANUFACTURED BY
HAMPTON AULD, 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents for BODYGUM, NEW YORK CITY



THE NEW CENTURY

ink feed is regulated by one screw in the rear of the fountain, as shown in the half-tone. You can cut it off entirely, or open it to a pica feed. Then lock the controlling screw and you get the same uniform color throughout your entire run. When you examine your job before delivering, it will not be an endless repetition of eyesores running from the over-inked dense black, with smutted backs, to the unreadable paleness inevitable in hand inking. Minimizes danger of offset. Increases press capacity 25 to 50% on steady runs. Better work.

For Chandler & Price, Challenge, and all Gordon Presses.

Send for Circular. **WAGNER MFG. CO., SCRANTON, PA.**

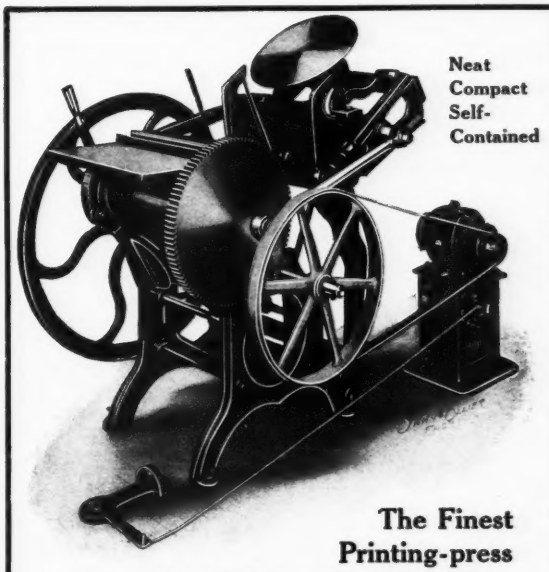
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The Finest Printing-press Control and Drive You Ever Saw

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The demand for facsimile typewritten letters is still increasing and every job printer should be prepared to turn out, in an up-to-date manner, this lucrative class of work. It is easy when you have the right type, and we certainly cast just that kind. We run all typewriter faces with many characters a little out of line, also a trifle to one side and juggle them in other ways we would like to explain to you. We cast a few practical job faces which we sell at 40 per cent off list prices for job fonts.

The Wynkoop Type Foundry 85 Warren St. New York

PARK PAYS Send us your metal PARK SELLS

30% More for Old Less for New TYPE

than "others" offer in trade. All faces new, such as Mr. Cheltenham, Mr. Pabst, Mr. Howland, and a lot of "others" of Mr. Trust's make.

335-337 W. Green Street, LOUISVILLE, KY.



Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it.

Employers can make no more suitable or pleasing present to their employees.

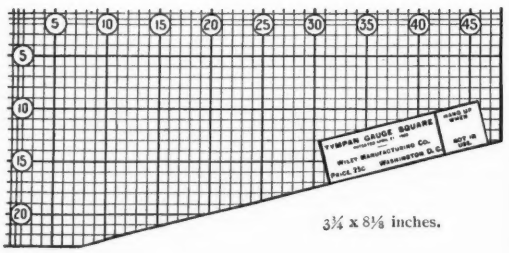
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THE INLAND PRINTER CO.
120-130 Sherman St., Chicago



TYMPAN GAUGE SQUARE

For quickly and accurately placing the gauge pins on a platen press



3¼ x 8⅛ inches.

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
130 Sherman St., Chicago

HINTS ON IMPOSITION

A Handbook for Printers

BY
T. B. WILLIAMS

THIS book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins, and this feature alone is well worth the price of the book.

96 pages, 4 by 6 inches, full leather, flexible, gold side stamp.
Price, $1.00

THE INLAND PRINTER COMPANY
120-130 Sherman Street, CHICAGO
116 Nassau Street, . NEW YORK

Save a Dollar!

If you send remittance *now*, while this offer holds good, we will send the book mentioned below, postpaid, for

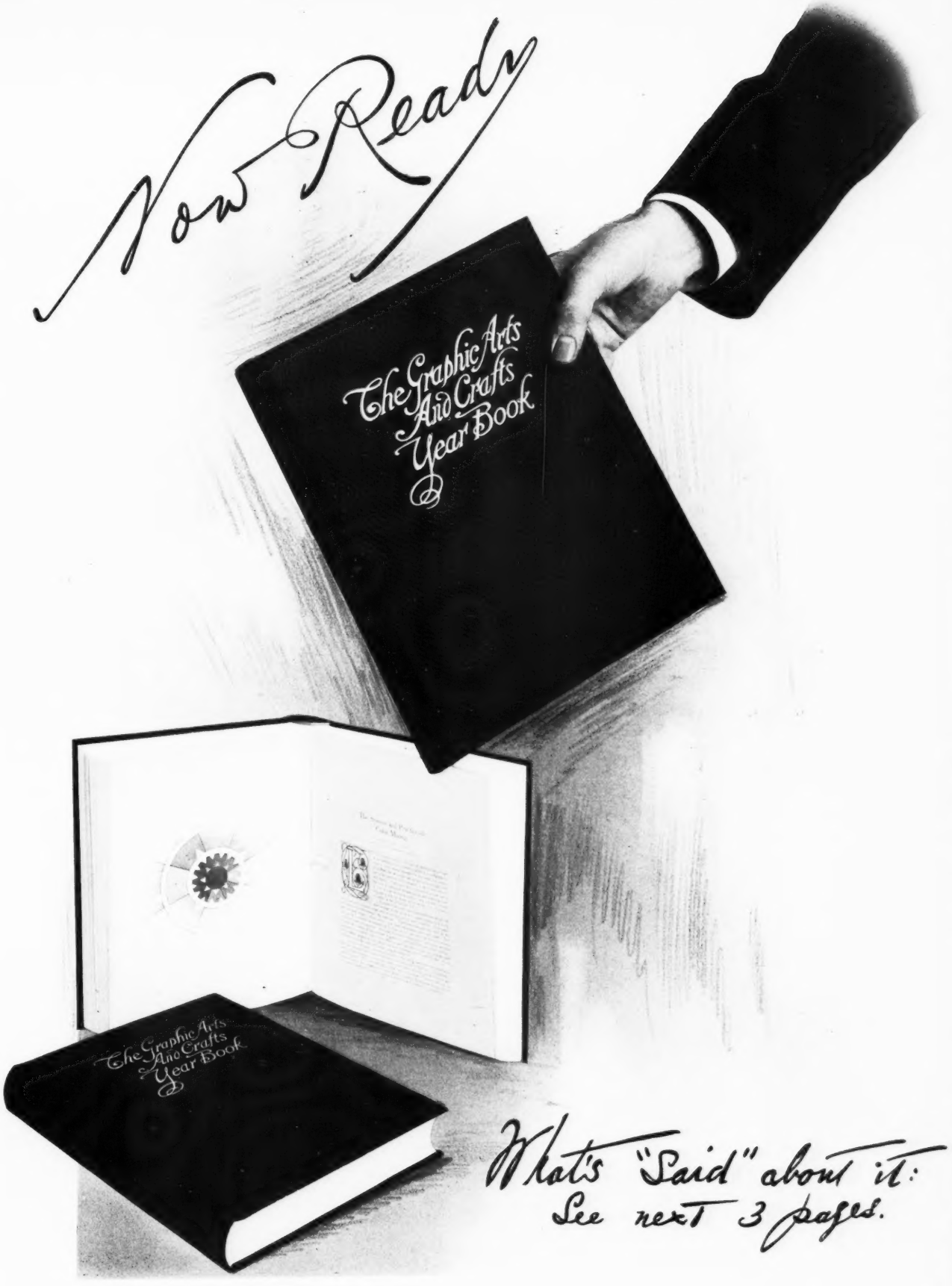
$1.50

Reference Handbook of Electrotyping and Stereotyping

By C. S. PARTRIDGE

This book has heretofore been sold for $2.50. It contains a wealth of information that no electrotyper or stereotyper can afford to be without

THE INLAND PRINTER CO.
120-130 SHERMAN STREET, CHICAGO



What's "Said" about it:
See next 3 pages.

Now Ready

The first American Annual Review of the Engraving, Printing and Allied Industries.

"The Graphic Arts and Crafts Year Book"

Opinions:

From Brown Folding Machine Co.—"We have your esteemed favor of the 7th inst., also copy of "The Graphic Arts & Crafts Year Book," and in regard to the latter will state that it is certainly the finest, cleanest, neatest and the most technical and beautifully rendered condensation of the various subjects it represents, that we have ever seen. You certainly must have experienced several attacks of insomnia as well as "brain storm" in consummating so successful an effort of so prodigious a character. We truly hope you will reap every benefit you are entitled to. If the printing fraternity of this country does not fully appreciate your work then it is hard to tell what will strike them favorably.

From The Hamilton Mfg. Co.,
Two Rivers.

"We are in receipt of your favor of the 9th and have also received the copy of "The Graphic Arts and Crafts Year Book." We have not as yet examined it thoroly but from a brief inspection we believe we are perfectly safe in extending to you our hearty congratulations on your execution of such a fine piece of printing. It is certainly up to date in every respect. The paper is fine and the press work all that could be desired. The illustrations are particularly pleasing. We can see nothing to criticize and everything to praise. The color work is a revelation. We hope you will reap the reward which we feel you so justly merit. It is a pleasure to us to have contributed even in a small way to such a meritorious undertaking."

From Wood and Nathan Co.,
New York.

"We have your favor of March 9th, and "The Graphic Arts and Crafts Year Book" came to hand also. We have glanced through the book but have not, of course, had time as yet to examine it as thoroughly as we will a little later. Would say, however, that the cursory examination we gave it convinced us that it is one of the most beautiful pieces of printing we have ever seen, and we congratulate you on the merit of the work, and also on the articles contributed on printing by the various authorities."

From Caxton Printing Ink Co.,
Chicago.

"We are in receipt of "The Graphic Arts and Crafts Year Book." Regarding same wish to say that this is the handsomest work published. This book should be in the hands of every printer and lithographer and all other kindred trades as well: as its work will be of benefit to anyone in this line.

OFFICE OF
THE PUBLIC PRINTER
WASHINGTON

March 19, 1907.

Gentlemen:

I am in receipt today of "The Graphic Arts and Crafts Year Book" for 1907.

A careful examination of this book reflects only credit upon the editorial work, typography, press work and binding.

It is truly a representative book of American printing and binding, as well as engraving and paper-making, and the same has my most cordial approval.

Very truly yours,

CHAS. A. STILLINGS,
Public Printer.

From H. B. Rouse & Co.,
Chicago

"Replying to your esteemed favor of March 9th, we beg to advise you that we received the copy of "The Graphic Arts and Crafts Year Book" yesterday, and must say that we are more than pleased with it. We think it is one of the most beautiful specimens of printing we have ever seen. Both the book and the binding are such beautiful specimens of their kind that we would like very much to preserve a copy in our library. Kindly advise us what an additional copy would cost."

From Gatchel & Manning Co.,
Philadelphia.

Receipt is acknowledged of copy of "The Graphic Arts & Crafts Year Book," and from a hurried glance over its contents, it would seem to us to contain a vast amount of valuable information well worth careful examination and study, by those interested in the "Graphic Arts."

From Edward L. Megill,
New York.

I must at last acknowledge receipt of "The Graphic Arts and Crafts Year Book." A most splendid work inside and out, an expression of genius in mechanical development and artistic display. If its first presentation is a synonym of its future, the art preservative and arts allied thereto will have received a most distinguished compliment.

From The Franklin Co.,
Chicago.

We have your letter of the 12th inst., and the copy of "The Graphic Arts & Crafts Year Book" arrived today. A casual glance of the book in question indicates that the work is a great credit to your house and we wish to offer our congratulations on the workmanship throughout.

From Nolley Advertising Agency,
Baltimore.

"We are in receipt of your letter of the 15th inst., and have also received by express today your copy of "The Graphic Arts and Crafts Year Book." We have not had time to go through this work carefully, but even after a superficial glance, we can readily see that this is certainly a work of art. The style and manner of its entire make-up are really out of the ordinary and something fine. We consider ourselves very fortunate to be in possession of a copy."

From Monarch Book Company,
Chicago.

We acknowledge receipt of the copy of "The Graphic Arts and Crafts Year Book." We have not had time as yet to examine it very thoroughly but it is clearly evident that some one has bestowed upon it more than the ordinary care and thought in its preparation. It is certainly a credit to your house and no doubt will prove of immense value to all who are fortunate enough to possess a copy. It is to be hoped that you will be able to bring out an edition yearly hereafter.

From Record Engraving Co.—"We take pleasure in acknowledging receipt of copy of "The Graphic Arts and Crafts Year Book" which you have had in preparation for some time past. We desire to express our satisfaction with the general appearance and lay out of the book, which appeals to us strongly from an artistic standpoint; in fact, we believe it to be the most creditable piece of work which we have seen as a representative of the Graphic Arts. We trust that you may meet with such appreciation and encouragement as will enable the continuance of its publication from year to year and in the event of its re-publication next year, we would be glad to contribute something in the way of a illustration possibly, either in black and white or in color; something which might be of interest to the printing public.

The Process and Printing Annual of the United States of America

Now Ready

A technical work pertaining to the Allied Crafts, dealing with every department

Contains 450 Pages, 8 x 10 inches
Bound in Morocco

More Opinions:

From The Printing Art—"I have just received the copy of "The Graphic Arts and Crafts Year Book," to which you refer in your letter of the 14th inst. Both Mr. Whitmarsh and myself have taken much pleasure and careful examination of this. We feel that you have produced a volume which reflects much credit upon the graphic arts of the United States. We find that the choice of subjects and typographic treatment are on a scale well suited to the page and that there is a finish and quality to the makeup which reflects much credit upon you. This publication is a monumental one. We hope that you will derive from this enterprise not only much credit, but the rewards to which you are entitled for this work.

From Burroughs Adding Machine Co., Detroit.

"The copy of "Graphic Arts and Crafts" has just come to hand. I want to congratulate you on it. It is by far the most remarkable example of fine work that has ever been done in this country in the same line of effort. I want to thank you, in closing, for the very handsome copy which you forwarded to me."

From United Printing Machinery Company, Boston.

We beg to acknowledge receipt of the copy of "The Graphic Arts and Crafts Year Book" as per your shipping notice of the 14th. After hasty examination, which we hope to make more thorough, we are sure your book both in subject matter and as a work of the printer's art is the finest thing we have seen for a long while.

From Yawman and Erbe Mfg. Co., Rochester, N. Y.

I think you are immensely to be complimented on the beautiful "Graphic Arts and Crafts Year Book," a copy of which has been awaiting my return from New York. Certainly so lavish and beautiful a piece of matter can hardly hide its light under a bushel.

From The Fuchs & Lang Mfg. Co., Chicago.

This morning we received a copy of "The Graphic Arts and Crafts Year Book" sent us by you on March 18th. We must say that we are more than pleased with this copy judging by its general appearance and style. It is a fine specimen of art printing throughout and we will read it with much interest.

L. A. BECKER COMPANY,
CHICAGO, ILL.

Chicago, March 25, 1907.

Gentlemen:—

We acknowledge receipt of one copy of "The Graphic Arts and Crafts Year Book."

It represents the climax of a praiseworthy effort. We believe that the book should be in the library of every printer, engraver and advertising manager as its study would undoubtedly lead not only to the production but to the purchase of better printed matter.

Very truly yours,

L. A. BECKER COMPANY,
Sales Manager.

From The Central Engraving Co., Cleveland

"We are just in receipt of our copy of "The Graphic Arts & Crafts Year Book," and are greatly pleased with its appearance. While we have not had time to read any of the articles, which we are sure will be helpful, we feel like the newsboy who told the fellow who could not read, "that it was worth the price to look at the pictures." We compliment you on the very artistic production of this book, and believe we will get our money's worth out of it several times over.

From Duplex Printing Press Co., Battle Creek.

"We have your favor of the 9th inst. and notice of shipment of a copy of "The Graphic Arts and Crafts Year Book," for which we thank you. It is one of the finest things that has come into our office in a long time, and if you are able to maintain the same high standard in future issues, your friends will certainly have no cause to criticise you.

From Republican Printing Company, Cedar Rapids, Iowa.

We are delighted with our copy of "The Graphic Arts and Crafts Year Book." How did you manage to do it? It is splendid in its contents, and practically is a perfect sample of book-making.

From The Ault & Wiborg Co., Cincinnati.

Referring to your favor of March 12th, the copy of "The Graphic Arts and Crafts Year Book" has been received, and we wish to thank you for same, and to express our admiration of the beautiful workmanship which its get-up shows. We shall be glad to give this volume a permanent place in our library.

From American Type Founders Company, Jersey City, N. J.

"The Graphic Arts and Crafts Year Book" is a distinctive contribution to the literature of printing. It is a beautiful book and in all mechanical details, reflects the highest credit upon you. If the initial number is an index of the character of future editions, it will be a publication prized by all lovers of good typography and no library would be complete without it. And by the way, when you next call I shall be able to show you that we are accumulating a library which later cannot fail to be of interest to printers generally throughout the country. Please send two extra copies of this book.

From Julian Wetzel, Parry Mfg. Co., Indianapolis, Ind.

I have your letter of the 18th inst. and have also received my copy of "The Graphic Arts and Crafts Year Book." I do not know what to say about the book, because, if I told you what I thought of it you would accuse me of flattery. I have told several of my friends, however, especially members of the Adscript Club, that it is the finest book I ever saw, and my examination of the copy doesn't change my opinion. I do not see how you ever found time to get out such a work as this. It certainly reflects great credit on you. In baseball parlance, this is "good work," and I want to congratulate you.

From F. Wesel Mfg. Co.—"We are in receipt of "The Graphic Arts and Crafts Year Book" which you sent us several days ago and appreciate the fact that on account of the extra pages it naturally took you longer to get it out. We will say that we consider this one of the finest specimens of a book that we have seen in many a day and have shown it to a great number of people who have been very much delighted in its general get-up, press work, composition, etc. We sincerely hope that this book will meet with the commendation of every one who may receive a copy. It certainly is a work of art from beginning to end.

If you want to know what's in this Annual Review—see the next page

Now Ready

$5.00

450 Pages of Art Printing

THE "Graphic Arts and Crafts Year Book" is representative of the best work produced. As evidence of this we give below a list of Engravers, Printers, Lithographers and Photogravure Platemakers and Printers, who have contributed special examples of plate making, both commercial and art, covering a very wide range of subjects; the widest range ever brought together in one volume.

Dr. E. Albert & Co., Berlin, Germany
Barnes-Crosby Company, Chicago
Beck Engraving Company, Philadelphia
Burr-McIntosh Monthly
"Collier's," New York City
J. Arthur H. Hatt, & Co., New York
Houghton, Mifflin & Co., Cambridge
Leopold & Crowe, New York City
Manz Engraving Company, Chicago
Marshall Engraving Co., London, Eng.
Quadri-Color Company, New York City
The Republican Publishing Co., Hamilton
F. A. Ringler Company, New York City
Charles Scribner's Sons, New York City
The Sparrell Print, Boston
Strobridge Lithographing Co., Cincinnati
Zeese-Wilkinson Co., New York City
The Franklin Company, Chicago

—and many others.

¶

Snatches—

From letters we have received:

"It is a work of art."
"A very beautiful production."
"It stands in a class of its own."
"It has exceeded my expectations."
"Worthy of the highest endorsement."
"A very superior and instructive work."
"Every firm and worker should have a copy."
"Right now, I want to say the book is alright."
"Of particular benefit to users of good printing."
"The work should be a great help and inspiration."
"Should be in the hands of every progressive printer."
"You are to be commended for getting out such a volume."
"Contains information of great value to me in my work."
"It is intensely interesting and full of valuable information."
"It is certainly very satisfying to those who love their work."
"Its excellent appearance alone should win deserved success."
"I expect to get many times the price of the book from the same."
"Far superior to anything we have seen gotten up in such a large edition."
"A splendid thing and we anticipate many profitable and pleasant hours."

SUCCESSSFUL, high grade engraving and printing, demands continual vigilance, comparison with the highest standards, and an open mind for suggestion. "The Graphic Arts and Crafts Year Book" is a text book of standards & methods. Read this letter—

From The James Bayne Company
Grand Rapids, Mich.

Gentlemen:

Your publication "The Graphic Arts and Crafts Year Book" has just been received, and we feel that you are to be congratulated in producing such a valuable book. We shall retain it in this office for future reference in the various departments.

"The Graphic Arts and Crafts Year Book"

A copy of this work should be in the hands of every progressive printer, engraver and advertising manager. It is full of valuable suggestions in every department, both to employer and employee, discussing operations in every department as well as being an example of the very highest grade of book-making in every detail.

Order at once from

The Inland Printer

Chicago, Illinois

Now Ready

$5.00

450 Pages of Useful Information

THE CONTENTS of "The Graphic Arts and Crafts Year Book," is designed to cover every phase of the printing and allied education. Every master-printer, manager, superintendent, foreman and advertising manager, should possess a knowledge of the allied sciences as they are so closely related. Do you think a hundred of the following subjects would assist you in your work?

SECTION I.

"Photography in the Professions"
"Colored Photography"
"Commercial Photography"
"Magazine Illustrating"

SECTION II.

"A New Color Printing Process"
"The Albert 'Citochromie' Process"
"A New Direct Dry Plate Process"
"Photo-Engravers' Screens"
"Color-Plate Making"
"Three- or Four-Color"
"Photogravure Plate Making and Printing"
"The Cost of Half-tones"
"Electrotyping"

SECTION III.

"Photo-Lithography in Line and Tone"
"Lithographic Processes in Great Britain"

SECTION IV.

"The Art of Paper Making in Japan"
"The Philosophy of a Sheet of Paper"

SECTION V.

"Filing Systems for the Printer, Publisher and Advertiser"
"Office Equipment for Complete Printing Plans"
"The Cost of Printing"
"Type Methods"
"Progress in Printing"

SECTION VI.

"The Science and Practice of Color Mixing"
"Printing Ink"
"Modern Roller Making"
"Automatic Sheet Registering Devices for Platen Presses"
"The Value of the Overlay"

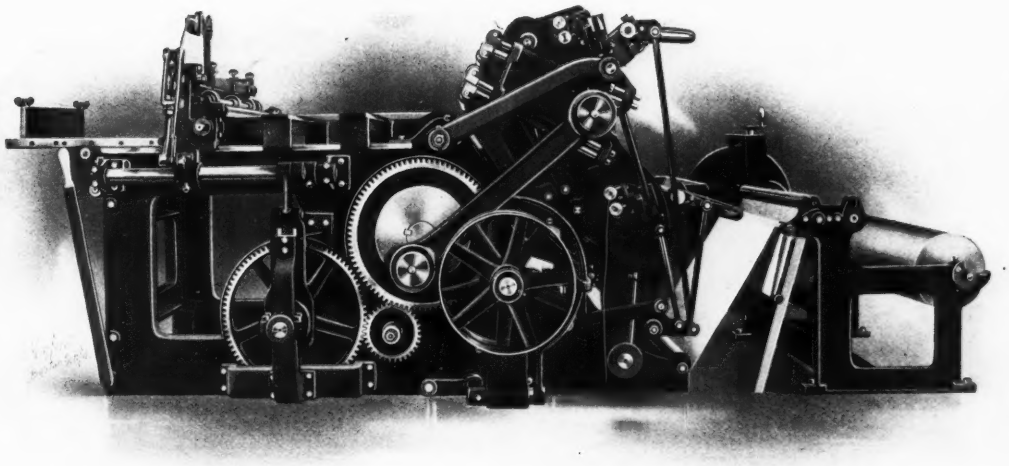
SECTION VII.

"Bookbinding"
"Hand-Tooling and its Difficulties"

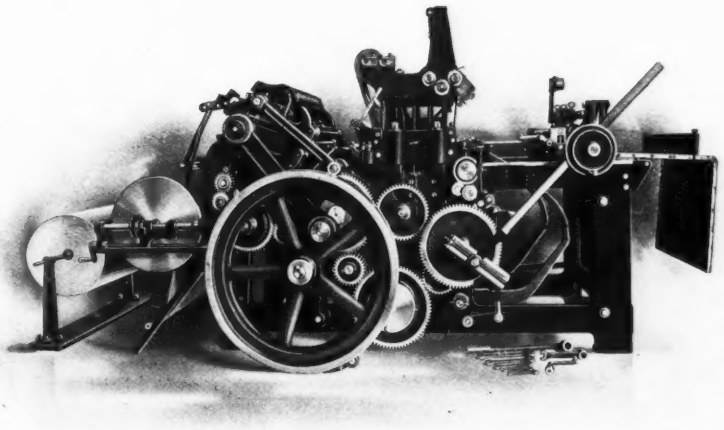
SECTION VIII.

"Publicity Harmonics"
"Decorative Printing"
"The Technical Education of British Printers"
"Catalog and Booklet Advertising"
"The Craftsmanship in Successful Advertising"
"Hints for the Advertising Manager"

Kidder Press Co.



New Size—15 x 30, Roll-feed, Bed and Platen Series



Roll-feed, Bed and Platen Perfecting Press

For particulars concerning what these presses will do write

Gibbs-Brower Co., Sales Agents

150 Nassau Street, New York

The Runion Border



Shown on this page is one which we are pleased to present as having a great range of usefulness, being equally adaptable to the needs of newspaper, magazine and job printers. The Type shown is the

Cambridge Series

The Runion Investment Co.

Composed of Real Live Printers who have made a small investment in Runion Border Preferred and are now reaping big profits

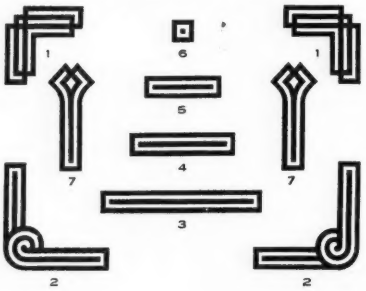


MULLER ORNAMENT NO. 1
30 CENTS PER SET
OF TWO

For further particulars address

The H. C. Hansen Type Foundry

RUNION BORDER 48 INCHES $2.00



Revised Price List April, 1907

Connoisseur Brand Grocers and Bakers Specialties



PRINTERS' JOY NO. 14
30 CENTS

Cambridge Manufacturing Co.
Cambridge, Massachusetts

The H. C. HANSEN TYPE FOUNDRY

AGENTS WHO CARRY OUR GOODS IN STOCK
C. I. JOHNSON MANUFACTURING COMPANY, St. Paul, Minn.
GRAND RAPIDS ELECTROTYPE COMPANY, Grand Rapids, Mich.
CHARLES BECK PAPER COMPANY, Ltd. . . Philadelphia



190-192 CONGRESS STREET, BOSTON
ESTABLISHED 1872

NEW YORK BRANCH, 43 CENTRE STREET

SEE MARCH ISSUE OF THE INLAND PRINTER FOR COMPLETE SIZES AND PRICES OF THE CAMBRIDGE SERIES

THE ARANCIO BORDER

THE THIRD ANNUAL EXHIBITION OF THE FRUIT AND FLOWER ASSOCIATION

Thursday, April the Twelfth
Nineteen Hundred and Six

HORTICULTURAL HALL

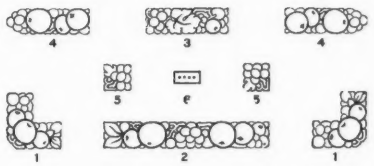
THIS is one of the daintiest and most graceful type ornaments offered to the printer for the production of artistic printing. It can be utilized in a variety of ways, either alone or in combination with rules, with equally pleasing results

PRICE, FONT OF 48 INCHES, $2

SPECIMEN BOOK OF
TYPES
and MATERIAL

H. C. Hansen Type Foundry
BOSTON

CHARACTERS *in* FONT



ALL CHARACTERS CAST ON 6 POINT MULTIPLES
12 POINT BODY CORNERS ARE MORTISED

MANUFACTURED BY THE H·C·HANSEN TYPE FOUNDRY·190-192 CONGRESS ST BOSTON·MASSACHUSETTS·A. D. MCMVII

SET IN THE HUNNEWELL SERIES. SPECIMEN SHEETS IN PREPARATION



We're NOT Afraid

to show you how **Herrick's** one and two color cuts can help ***your*** advertising.

Write us on your ***business letter-head*** asking for complimentary copy of "The Herrick Cut Book." We'll send it to you

If it isn't all we claim, send it back at our expense. We've only ***500 special copies for this offer,*** and just for ***business firms.*** After these are gone we ask 25 cents for the year's numbers. Better write ***to-day.***

The Herrick Press

Artists :: Writers :: Engravers

980 Fine Arts Bldg., Chicago

Job Printers

Can Now Publish

HIGH-GRADE LOCAL MAGAZINES

By Using

THE BROOKS MAGAZINE SERVICE

Heretofore it has been impossible to publish a magazine profitably outside of the large centers in the East because of the great expense necessary in producing a magazine of standard size. A very productive field was thus practically closed to all but a few until the introduction of the BROOKS MAGAZINE SERVICE. This method of syndicating literary matter solved the problem by reducing the cost to so little that any one with energy and ability can enter the magazine field right at home with practically no outlay of capital. The Brooks method is simply this:

We buy and artistically arrange the material for 64 pages of your magazine.

We illustrate the stories and special articles with fine half-tones and pen-and-ink drawings.

We set the type, print and fold the matter in sections, and ship it out untrimmed, ready for binding up with your local reading and advertising sections which you have printed in your own office.

We start page numbers at 17, thus leaving room for a 16-page section of local reading and advertising matter to be inserted in front by you. If more than 16 pages of local reading and advertising is desired, additional pages may be added in the back of the magazine, directly following the close of the syndicate matter. Any number of local advertising pages may be inserted.

We furnish you a handsome new cover each month, with the front printed in colors, leaving space at the top and bottom for name of magazine and your name as publisher. We also print neat border on the back cover page, and all cover space is left blank to be sold by you to your local advertisers and printed by your local printer.

We also supply a patent advertising sheet with 16 pages of illustrations covering practically all lines of local business. Open spaces appear in each illustration for the insertion of local advertising copy, and we supply the copy free, if desired.

We issue a franchise covering exclusive territory. No one can get a like service in YOUR territory.

Over eighty publishers are now making a success of local magazines under our plan.

Send us ten cents in stamps (for postage) and we will send you completed sample magazines, descriptive booklet on MAGAZINE PUBLISHING and full particulars.

THE BROOKS PUBLISHING COMPANY

Sixth Floor, Granite Building, ST. LOUIS, MO.

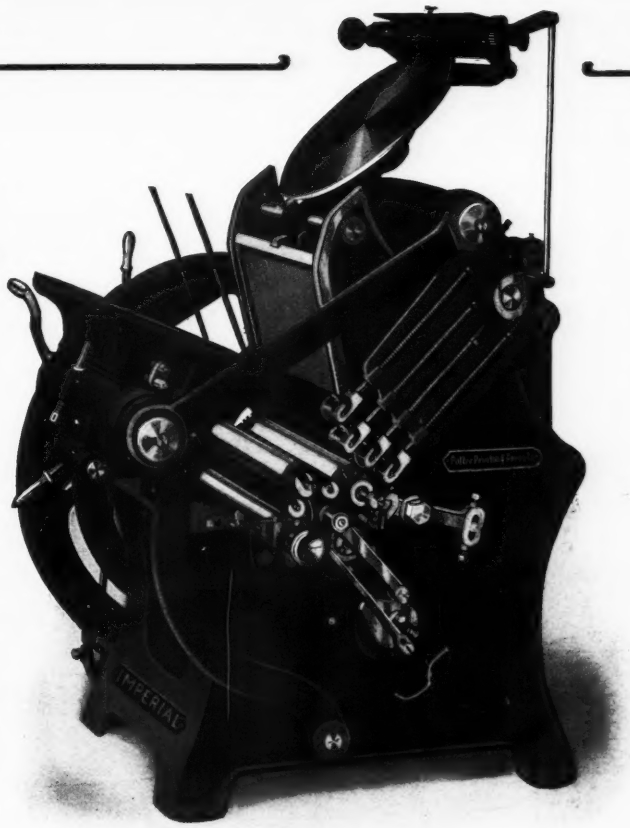
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THE LATEST AND BEST

Adapted for highest grade of work.

Contains features found in no other job press.

Two Sizes: 10 x 15 and 14 x 22.



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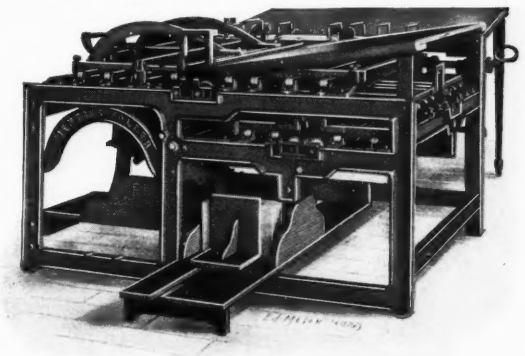
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So do not be deceived in purchasing a folder with only one set that is iron and the other sets wood, cloth-covered. If one set is good insist upon having the other three sets iron rollers. That is where we are making good. Four sets of Milled Steel Rollers, four sets of Saw Tooth Steel Folding Knives, Gripper, Straightener, Spring Cushion Boxes, Box Push Packer and other parts just as good.

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MENTGES FOLDER CO.:

Gentlemen,— We put in a Mentges Folder a few weeks since, and find that it is even more than we expected of it. The folder does our work in a satisfactory manner, and we are exceedingly well pleased with it.

Very truly,
C. D. TUFTS & Co.,
Pubs., The Centralia Democrat.



GREENSBURG, IND., Mar. 6, 1907.
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$225 will purchase our No. 2 Inserting Folder that will fold 4, 6, 8, 10 and 12 pages, pasting and trimming 8 and 10 pages.

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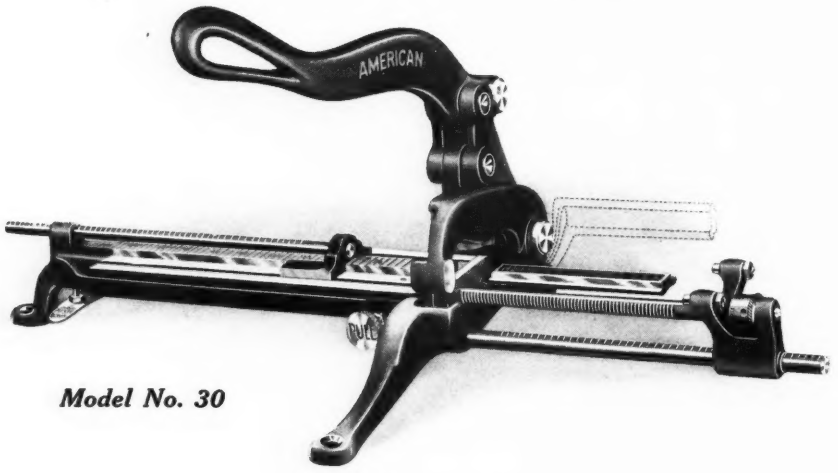
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American Lead and Rule Cutters

are the best cutters.

THEY embody many valuable features to be found in no other cutter made—features that save time and insure accuracy; that give better and quicker results. They are better made, too. In fact they are so **much better than the next best** that a comparison means a sale for us. If you want the best—and it costs no more—you will surely order an "American." There are

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No. 30 — AUTOMATIC-LOCKING GAUGES	**$12.00**
Capacity, 105 picas, by nonpareils; also 45 picas, by points.	
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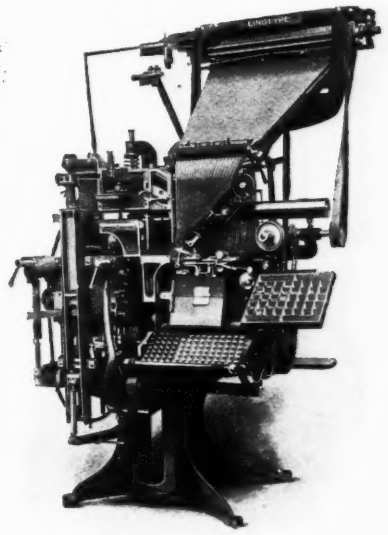
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Will carry matrices from 5-point to 11-point, inclusive.

Same model as cut shown here.

Price (f. o. b. Chicago) $2,000



We have an Exclusive Special License to use patented attachments in rebuilding Linotype Machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the UNITED STATES. ¶ We have 2-letter Model 1 machines in stock, that can be shipped promptly.

Send us your order.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } ***WRITE US***

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WILL S. MENAMIN,
President and General Manager.

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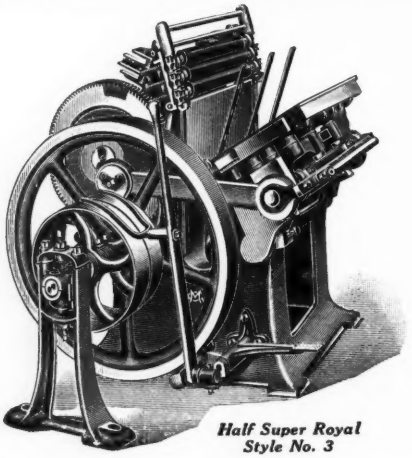
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Half Super Royal Style No. 3

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Made in many sizes and styles.

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"The Standard"
ALL THE WORLD OVER

FIVE SIZES

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No. 3	27 x 40	"	" "
No. 2	23¼ x 31	"	" "
No. 1½	22½ x 30¼	"	" "
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UNIVERSAL EMBOSSER (Two sizes)
AND **UNIVERSAL STAMPER**

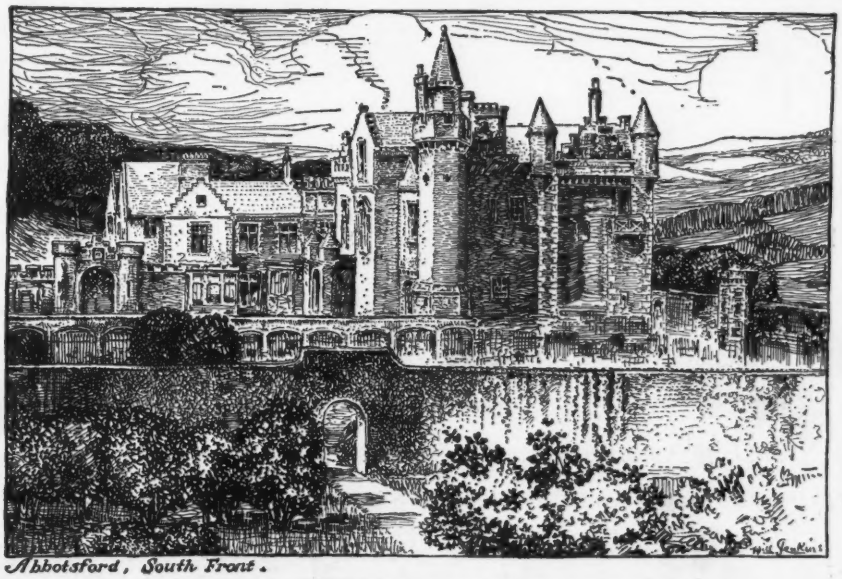
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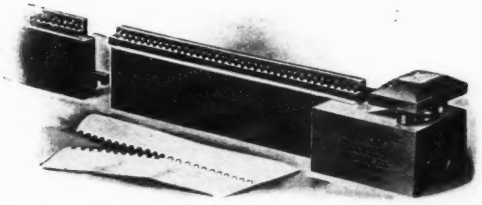
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FACSIMILE IMPRESSION.
WITH INDICATOR.
Consecutive-Duplicate-Repeat
1 to 1,000,000
Automatically

Model No. 45—Type-High Perforating Machine
Saves one operation. Perforates while you print.

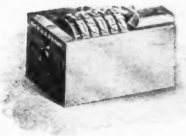


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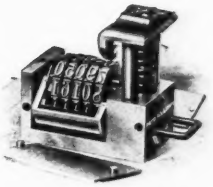
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Model No. 27



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FACSIMILE IMPRESSION.
Made to number backward to avoid collating.

Type-high—for General Job Work.



Model No. 27
NO SCREWS
View, showing parts detached for cleansing.

Just stop and think, Mr. Printer,

how much time is lost by trying to work with inadequate and inferior machinery and then see if that time isn't worth more to you than the price of new and up-to-date machinery.

"STANDARD" machines are time-savers and money-savers because of their efficiency, durability and reliability, and are the best machines to buy as they are the simplest in construction of any machines on the market, and have no intricate or complicated parts to get out of order.

We guarantee all our machines to give entire satisfaction, and we know you will be more than satisfied with the results which can be attained with "Standard" machines.

Write to-day for descriptive circulars and prices.

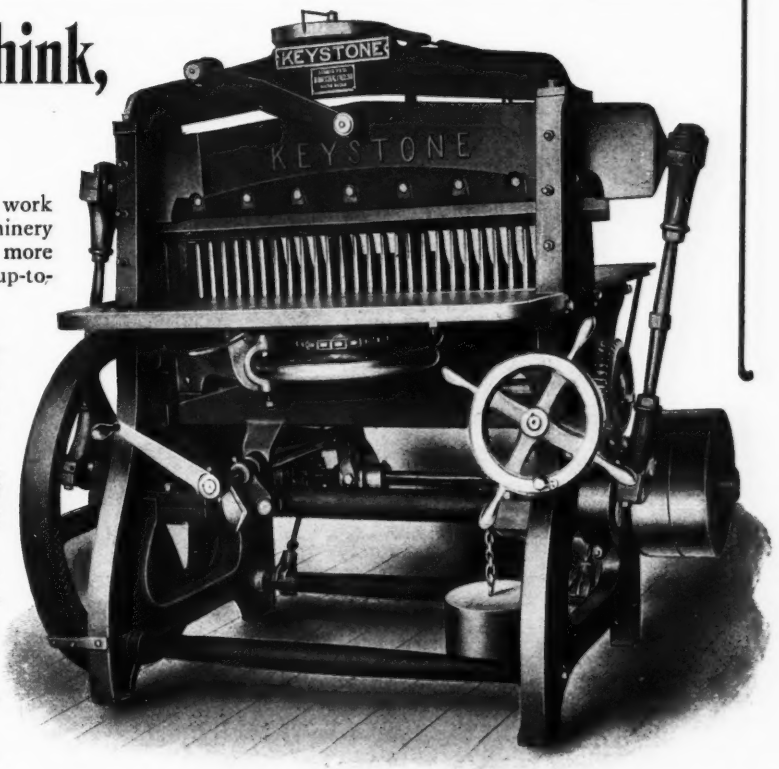
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FOUNDED 1849

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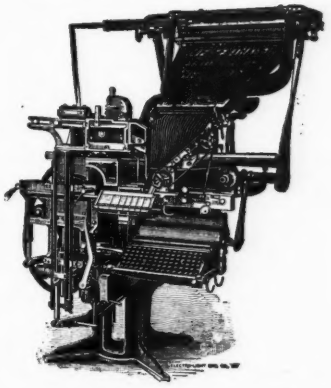
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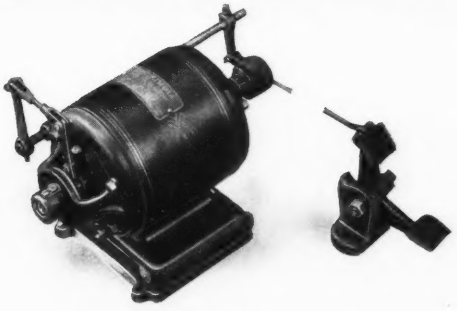
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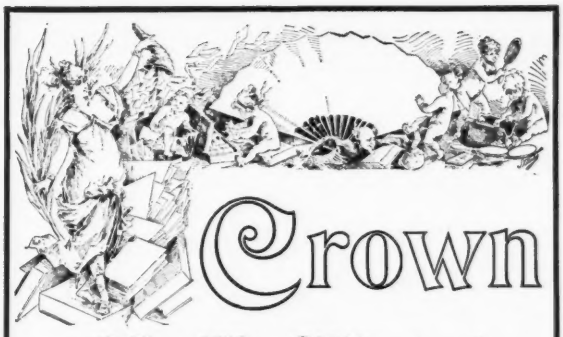
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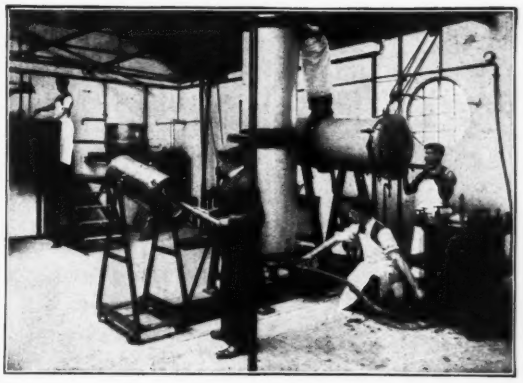
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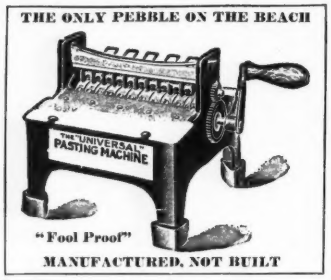


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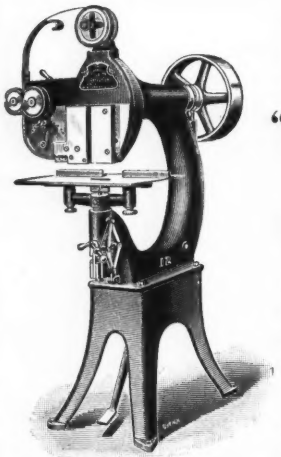
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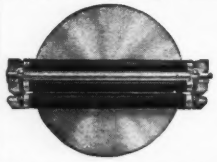
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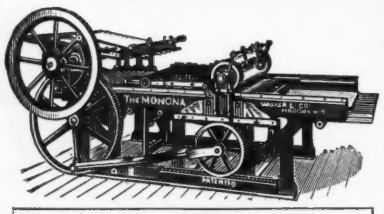
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¶

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¶

MONOTYPE matrices for the making of useful and popular display faces, borders, ornaments, etc., are always to be had, and may be purchased at little cost or rented for a nominal sum.

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THE Monotype, indeed, is a remarkable machine, as well as an invaluable adjunct to the modernly equipped printing office; for every hour of its day may be utilized at profit, which can be said of few other things which a printer owns.

It will cast and set, with great economy, straight matter of a quality that no other machine possibly can hope to approach; it can be used, with what may truly be called exorbitant profit, to cast up and compose the most intricate tabular work; display faces, borders, and ornaments, in unlimited variety and in great quantities, may be made with it for the case, and, as for spacing material, an office with a Monotype need never purchase a pound of it.

¶

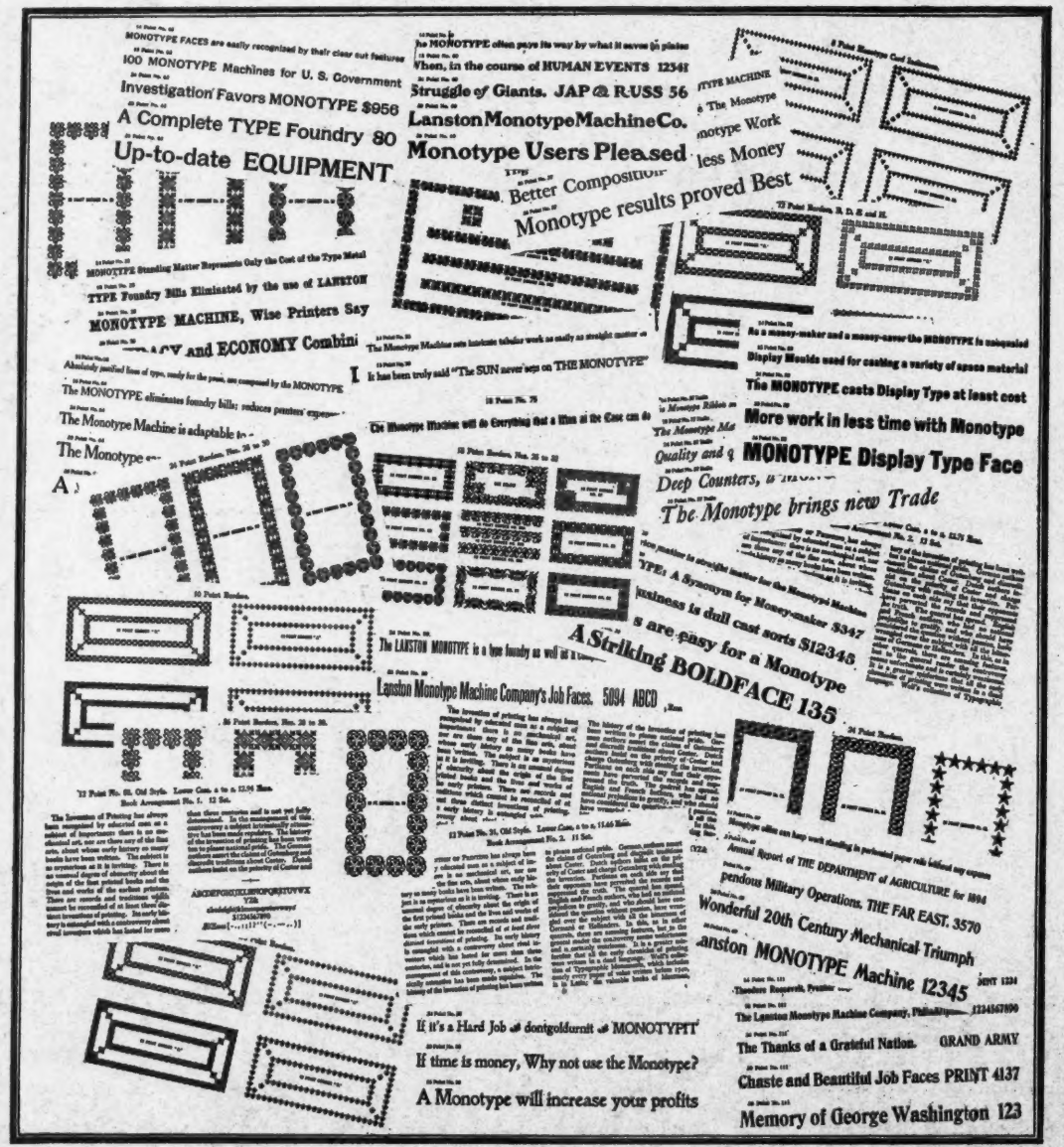
SO the man with a Monotype need never have it idle on his hands for an hour. There is always one thing or another to be done in an office, and the innumerable uses to which this machine may be put will earn for it its title of handy-man in the composing-room. The simple mechanism of the Monotype, the speed with which changes of face and measure can be made, the large and varied assortment of type faces from 5 point to 36 point, reduces the problem of machine composition and sorts to within such practical and economical conditions that no establishment can afford to postpone an investigation of Monotype Advantages.

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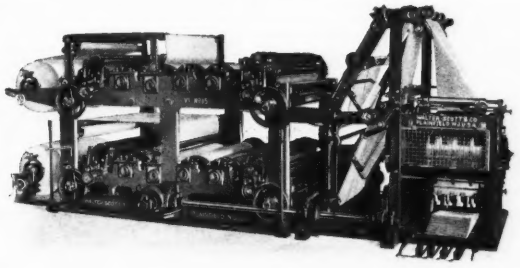
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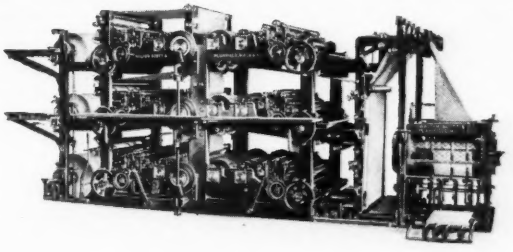


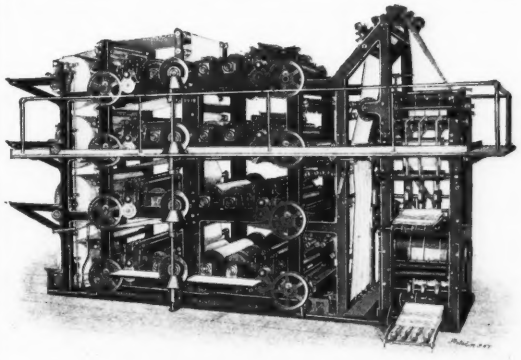
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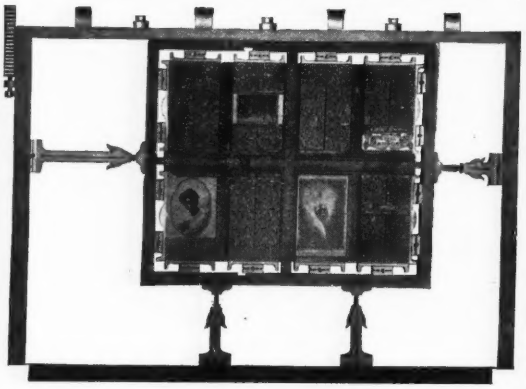
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Series II a

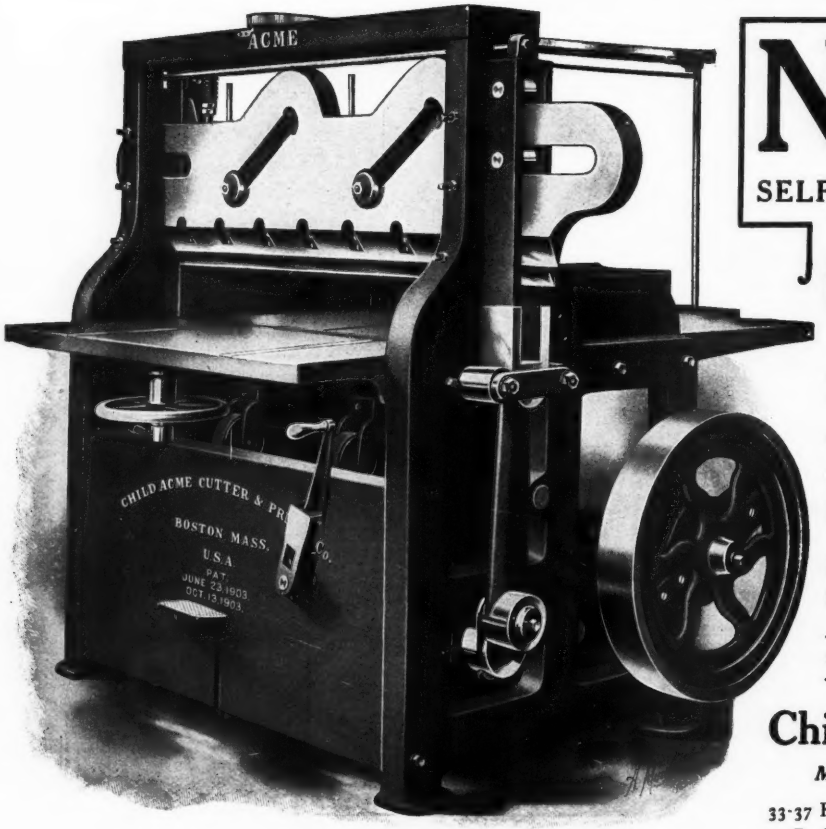
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¶ ***Manufacturers of Printing Machinery should consider the advantage of cultivating the Canadian field through Canada's only Printing Trade Journal***

The Canadian Printer and Publisher

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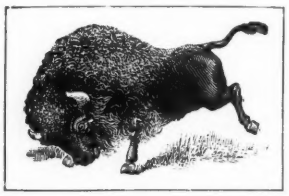
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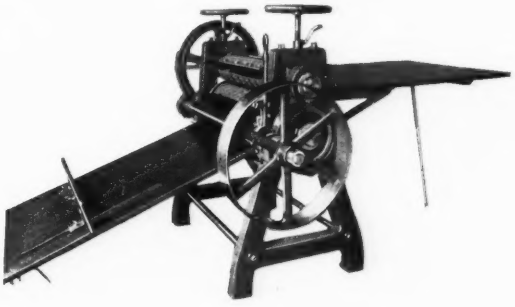
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OUR ROLLER EMBOSSING MACHINE

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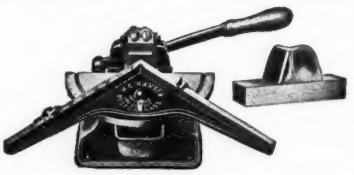
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¶The Metal Furniture Hansen makes is accurate, carefully made, is cast in more sizes and is known as the best in the world

¶Put up in fonts of 25, 50 and 100 lbs. 25 cts. per lb. Send for circular

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The BEST MITERER IN THE WORLD

Contains more labor-saving features than any other machine

Does its work quickly, accurately and without noise or jar

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AND IT IS WORTH IT

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¶Cast on the angles of 45, 54, 60, 72 and 78 degrees, they allow a variety of arrangement in angular set-ups never before obtainable without the loss of much valuable time. By their use lines can be set on an angle and justified perfectly and quickly

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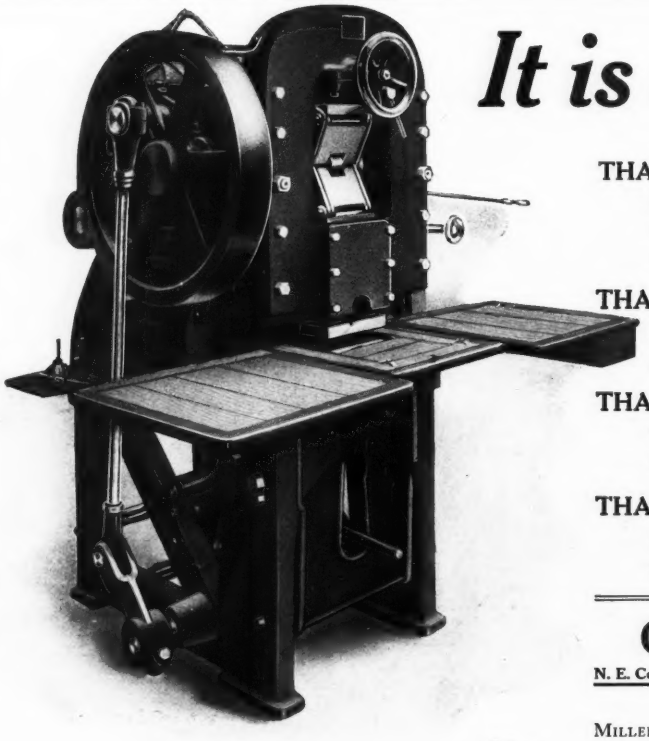
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THAT recent demonstrations have proven that for *lightness in weight of wiping paper and quantity used* it can not be excelled.

THAT the open side frames provide for feeding and operating larger sheets than any other machine of its class.

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"VICTORIA" Platen Presses

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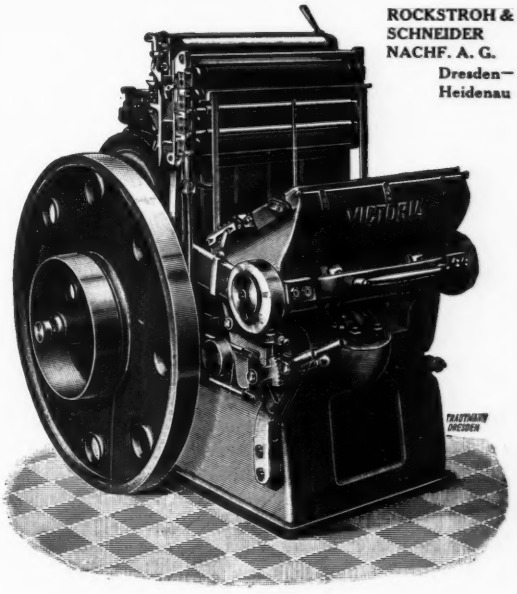
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You are welcome to refer to us in substantiation of this unsolicited testimony, as no doubt as we become more familiar with the press and what it will do we shall have still better things to say of it.

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* * * We are glad to O.K. everything claimed for the "Victoria" press. It is satisfactory in every respect.

KETTERLINUS LITHO. MFG. CO.,
J. B. THOMPSON.

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You have large sheets to print on your jobber. You have no room on your tympan-sheet to fasten a gauge. Nothing to feed to. What are you to do? Look into these

Improved Extension Feed Guides

Price, $1.00 per pair—complete



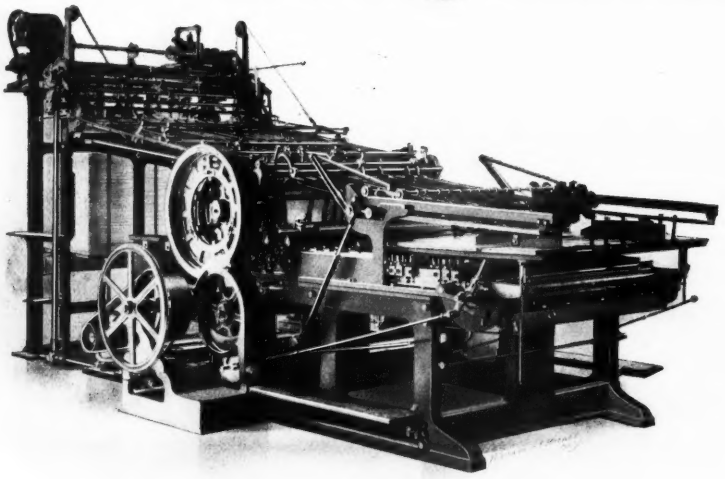
They are fastened by the tympan-bail and have adjustable guides and tongues. According to the construction of your press the extent of adjustment is limited, but if allowed their full capacity they will gauge a sheet anywhere from about 1 inch above to 2 inches below the lower edge of the tympan-sheet. They are easily applied and removed by a simple method explained with the goods.

Sold by all leading typefounders and dealers, or by

E. L. MEGILL, *Patentee & Mfr.*, 60 Duane St., New York

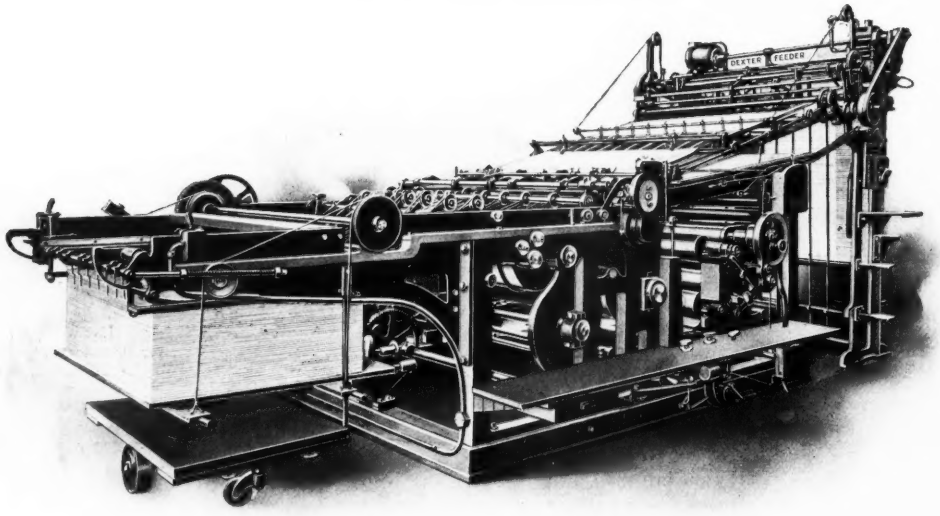
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The Dexter Automatic Feeding Machine

Attached to two-revolution press.



The Dexter Automatic Feeding Machine

Attached to a sheet-feed rotary press.

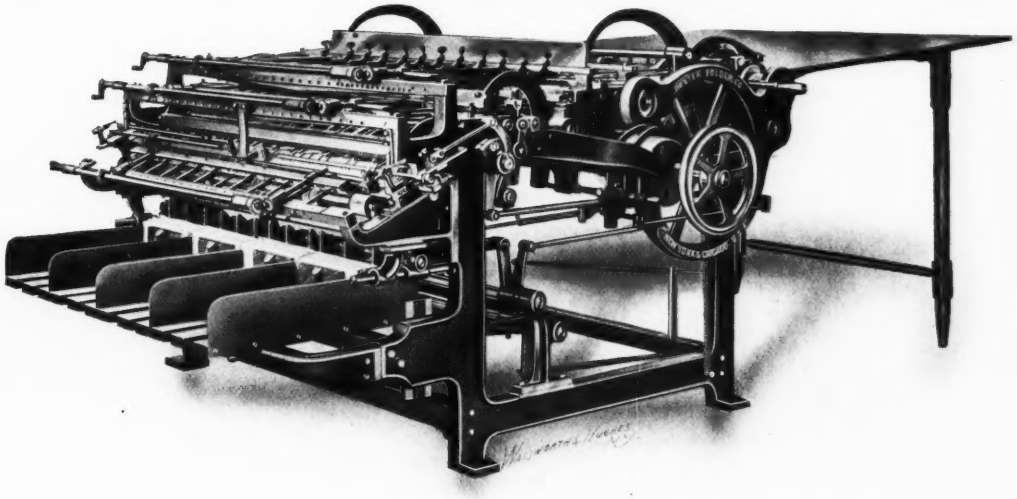
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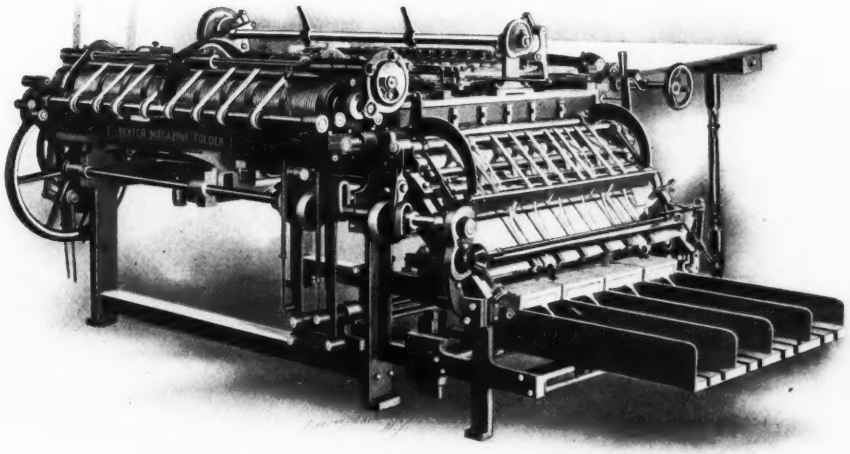
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The Dexter Three-fold Parallel Folder

Folds parallel 8, 12 and 16 page work.



The Dexter Quadruple Magazine Folder

Folds quadruple 8's and 16's, delivering signatures with edges cut open.

FOLDERS OF EVERY DESCRIPTION AND FOR ALL CLASSES OF WORK

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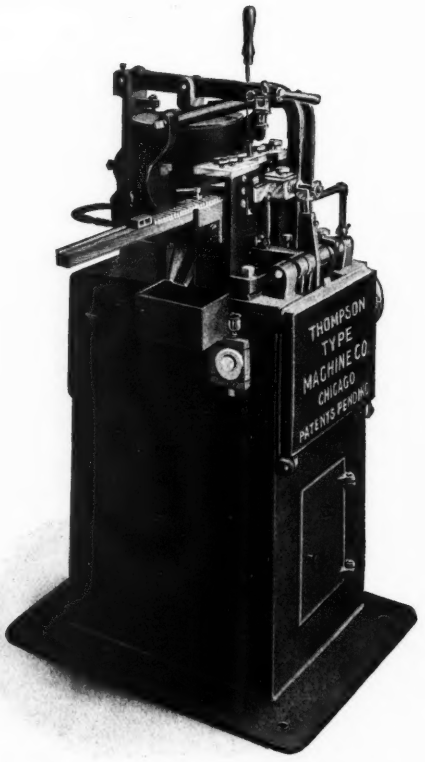
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A Typecasting Machine for Printers

We are now booking orders for this machine — the simplest and most efficient TYPECASTER ever constructed. It casts perfect type at high speed from Linotype Matrices, which cost only **three cents each. Three hundred faces to choose from.**

We are prepared to adapt the machine to cast type from any other matrix, if desired. All sizes of type, 5 to 36 point, can be made on the

Thompson Typecaster



Floor Space, 4 square feet. Weight, 500 pounds.

THIS MACHINE IS NOW ON EXHIBITION AT 130 SHERMAN STREET, CHICAGO where the trade is invited to inspect it in operation

Write for descriptive booklet, prices and terms.

The Thompson Type Machine Co.

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Is the Best Type-High Numbering Machine

The name "WETTER" stands for the BEST TYPE-HIGH NUMBERING MACHINE possible to construct.

Has stood for this twenty-two years.

We would not risk our reputation by making anything but the BEST. All dealers know this, but some dealers, not satisfied with a fair profit, recommend something "just as good"—you are the loser.

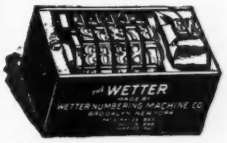
Insist on having a machine stamped with the name "WETTER."

Can be "locked" in form same as type to number and print at one impression.

The ONLY Machine with a drop cipher that won't get LOW.

Model 125

Five-wheel Machine to automatically number from 1 to 99999



Prints figures like this impression

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List Price **$14**—subject to discount

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CABLE ADDRESS—"WETTER-BROOKLYN." Western Union and A B C Codes.

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For all members of the Printing Trades. Entirely practical. Acknowledged as the technical instructor of the craft.

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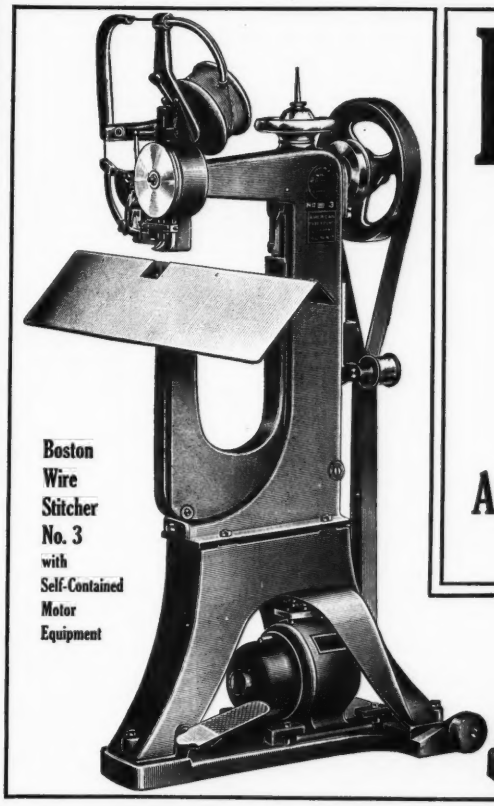
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Salesmen Wanted Everywhere.

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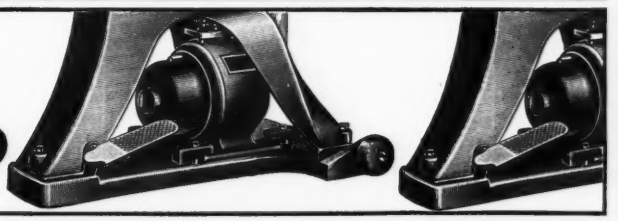
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¶ Is made in all useful sizes from 8-Point to 48-Point, inclusive.

¶ Cast on Standard Script Line and sold at the following prices per font:

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10-Point	50a, 1.40;	16A, 1.10		2.50
12-Point	45a, 1.50;	15A, 1.25		2.75
14-Point	38a, 1.60;	13A, 1.40		3.00
18-Point	25a, 1.80;	8A, 1.45		3.25
24-Point	16a, 2.00;	5A, 1.50		3.50
30-Point	14a, 2.25;	5A, 2.00		4.25
36-Point	11a, 2.65;	4A, 2.35		5.00
48-Point	8a, 3.35;	4A, 4.15		7.50

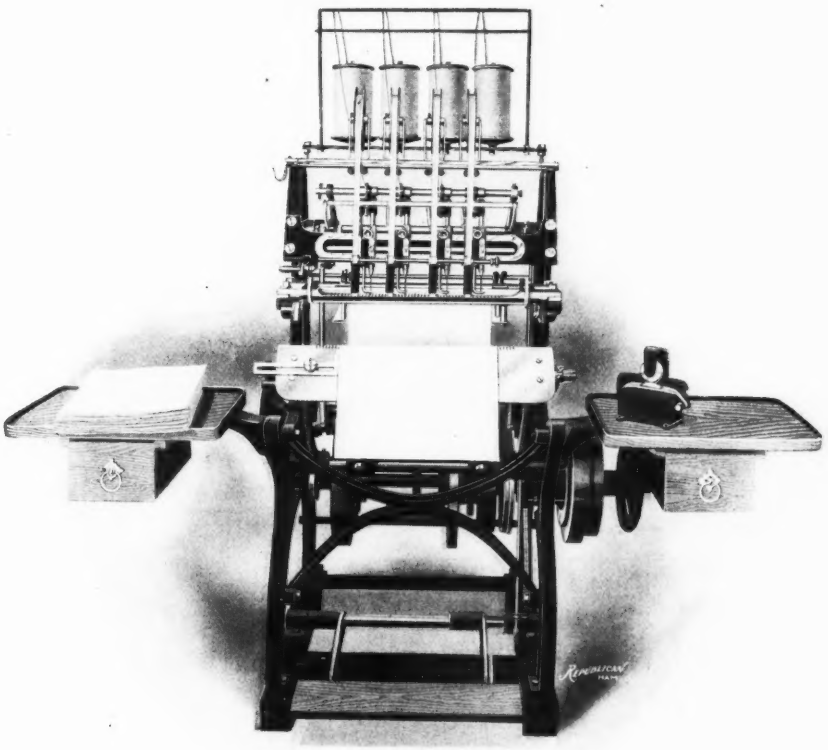
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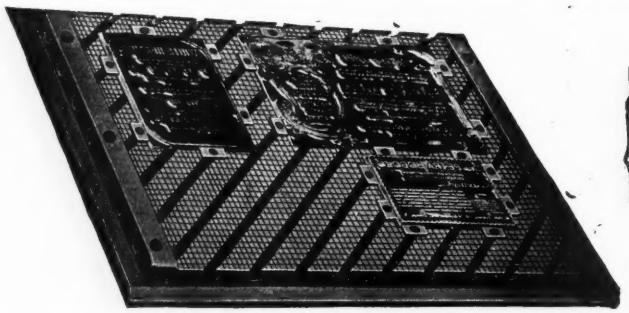
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A Word to the Wise

PROPRIETORS of printing-offices do not have sufficient leisure time to analyze the details of their business sufficiently. They are inclined to jump at conclusions and often get erroneous ideas by not taking time to investigate things that are really beneficial to their business.

Nine out of every ten will tell us that they can not afford an IDEAL IRON GROOVED BLOCK in their pressroom—they only see the first cost—but we can assure you that there is not an office in the country to-day doing $500 worth of presswork from electros or half-tones yearly that can not afford them.



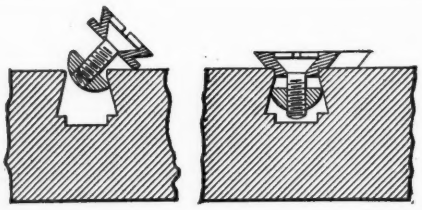


Fig. 1 *Fig. 2*

FIG. 1 — Showing hook as it is tilted into the groove.
FIG. 2 — Showing hook as it appears when in position.

THE IDEAL IRON GROOVED BLOCKS

are a permanent investment; there is no depreciation to write off after they are installed, the interest on the largest equipment for a cylinder press will not exceed $18 per year, and the cost of screws and nuts required for the hooks will not amount to $5 per year; so the highest yearly charge that possibly could be written against the block would amount to less than $25 per year. Figure the amount of time saved, the saving effected by getting your electros unmounted, and above all the greatly superior quality of press-work turned out by using the IDEAL BLOCK and you will find yourself more than 100 per cent to the good.

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Simple in operation.
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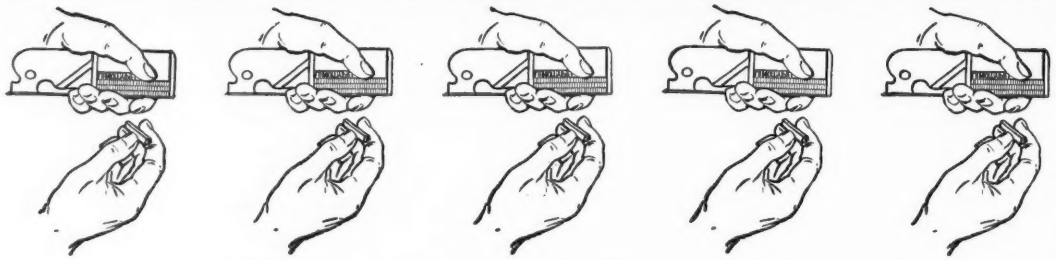
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Model 5—Single Magazine.
180 characters from one keyboard.

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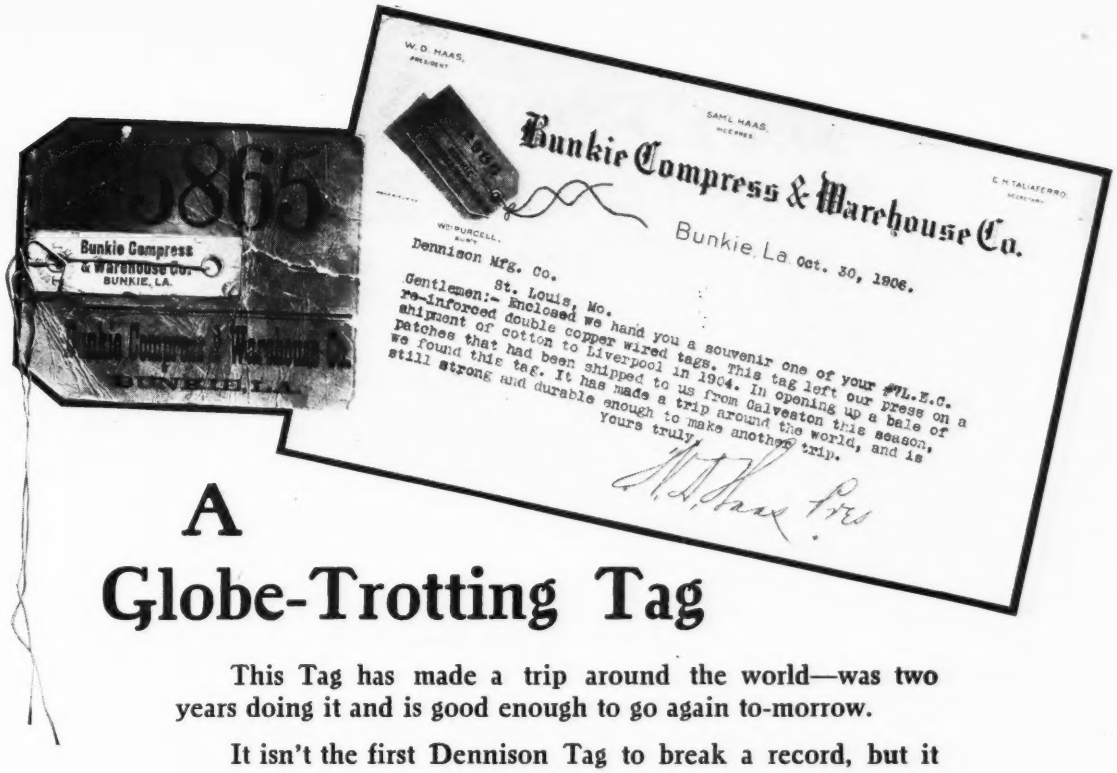
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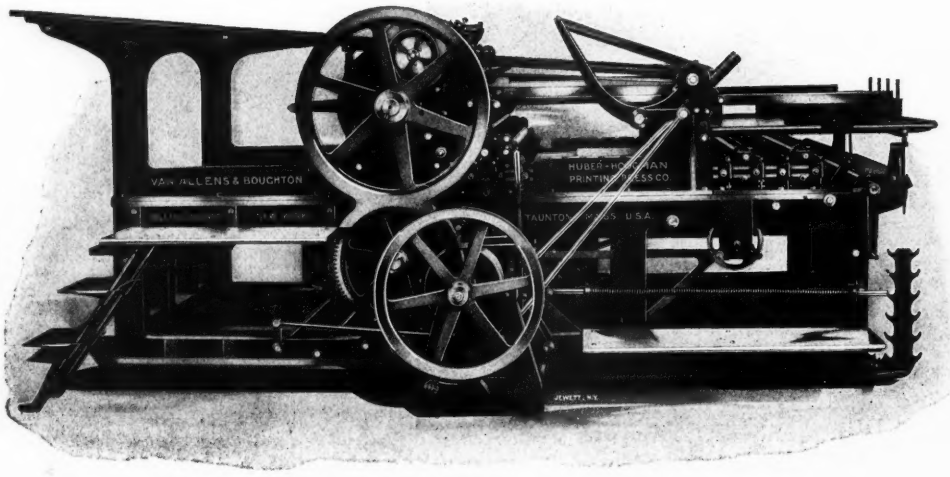
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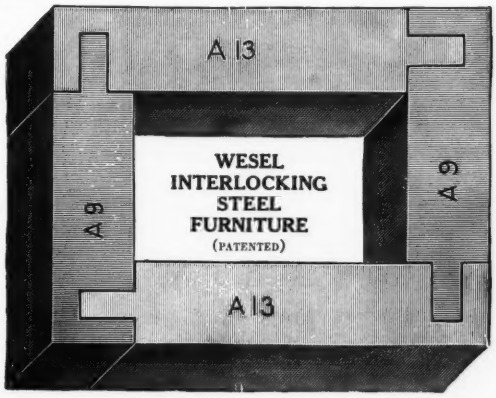
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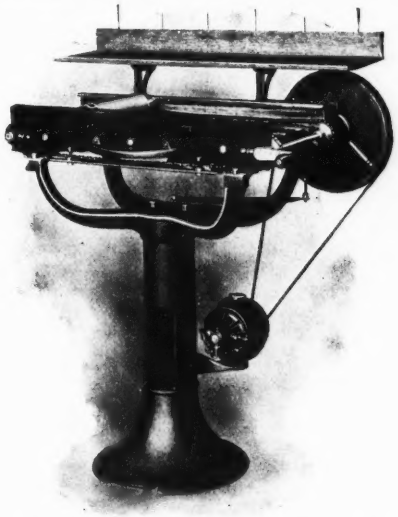
They are designed right, built
right, sold right, and will
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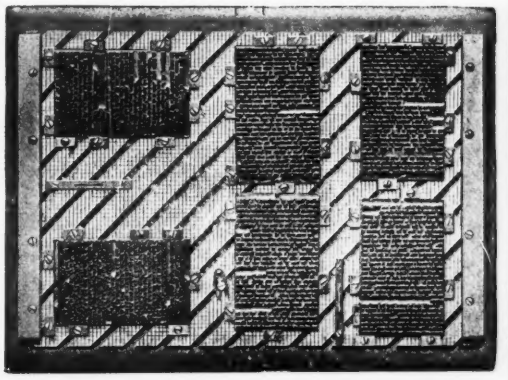
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Send for the "Fish" book.

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Insertions in this Directory are charged $7 per year for two lines; more than 2 lines, $2 per additional line.

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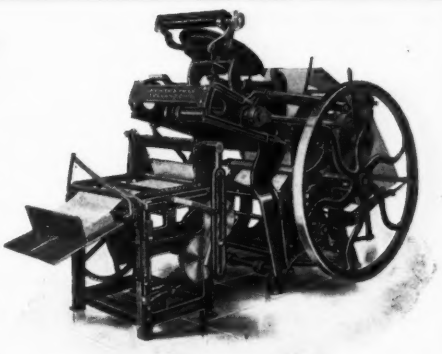
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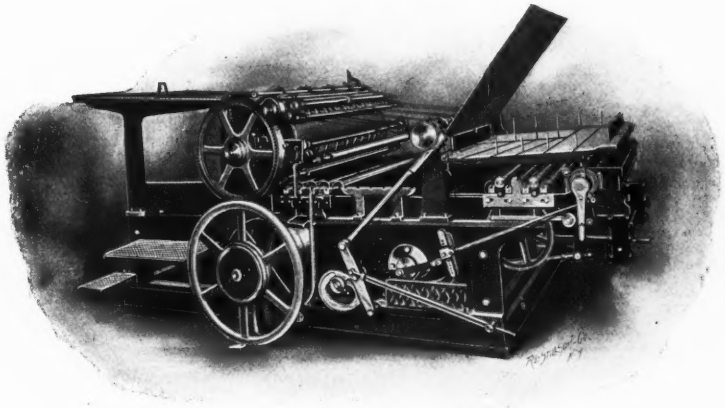
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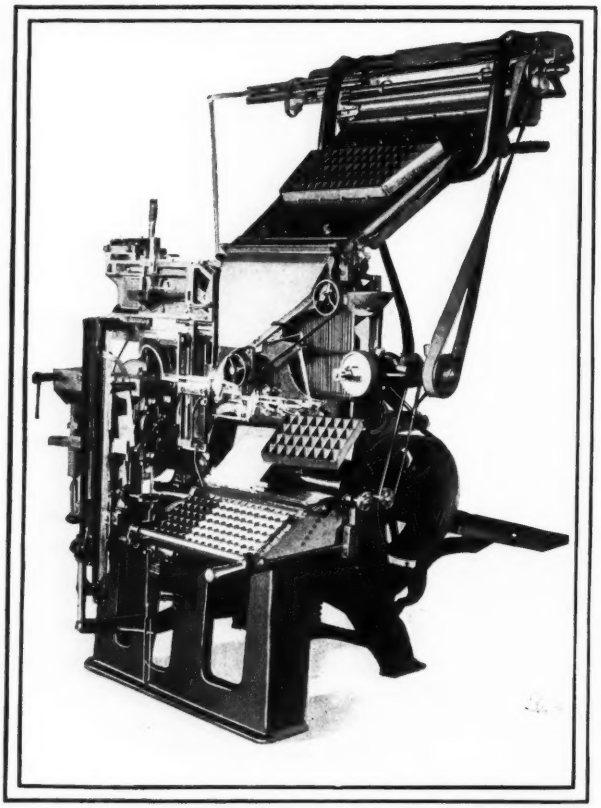
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Canadian-American Linotype Corporation, Ltd.

Cable Address—"Tortype," Toronto **70 and 72 York Street, TORONTO, CANADA**

Some Recent Testimonials from Users of the Canadian-American Linotype Machines in Argentina and Uruguay

(TRANSLATED FROM THE SPANISH)

Addressed to our Mr. E. J. Berry

L'Italia al Plata

MONTE VIDEO, August 1, 1906.

DEAR SIR,—I have much pleasure in stating that the three Canadian-American Linotype Corporation Machines erected by you in my office work perfectly, and that the very brief period employed in successfully installing them is a proof of your own ability as well as a tribute to the very excellent qualities of the machine. Yours truly,

(Signed) R. PICCIOLI.

Tribuna Popular

MONTE VIDEO, August 21, 1906.

DEAR SIR,— It is with much pleasure I express my appreciation of your services in installing the six Canadian-American Linotype Machines, which are running to our entire satisfaction. I wish also to especially thank you for your untiring patience and kindness in teaching and instructing our apprentices in the management of the machine. Yours faithfully,

(Signed) JOSE M. LAPIDO.

La Democracia

MONTE VIDEO, October 6, 1906.

DEAR SIR,— The directors of La Democracia, whom I represent, have much pleasure in expressing herewith their satisfaction with the two Linotype Machines we purchased from the Canadian-American Linotype Corporation, as also with your work in erecting the same.

J. G. BRITO DEL PINO, Hijo, *General Manager.*

El Mercantil

ROSARIO, December 9, 1906.

DEAR SIR,— I have much pleasure in testifying to my entire satisfaction with the excellent running of the two Standard Linotype Machines purchased from the Canadian-American Linotype Corporation, and installed by you in the composing-room of this paper. In conclusion I wish to express my appreciation of your own services as a skilled Linotype machinist. Yours truly,

(Signed) A. G. DE SOLIS, *Administrator.*

DEAR SIR,— It is some days since you erected for us the four Canadian-American Linotype Machines we purchased through Messrs. Serra Bros. & Co., and it gives us much pleasure to state our perfect satisfaction with the machines, as also with the promptitude of your work in erecting them.

Yours truly, (Signed) ARTURO RICARD.

Campania Nacional De Impresos

BUENOS AIRES, January 8, 1907.

DEAR SIR,— We have great pleasure in informing you that the Canadian-American 14-point Linotype Machine just erected by you in our office runs to our satisfaction, and fills the requirements of this firm.

Yours truly, (Signed) E. LAVAL, *Directeur Gerente.*

La Nueva Provincia

BAHIA BLANCA, November 14, 1906.

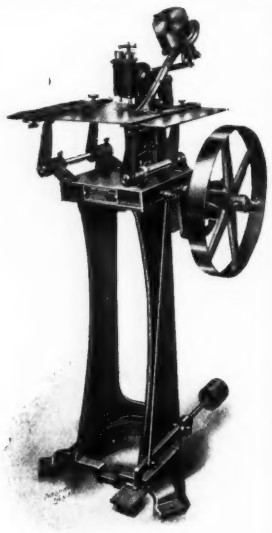
DEAR SIR,— I am pleased to express to you my satisfaction with the good running of the two Linotype Machines purchased by us from the Canadian-American Linotype Corporation, through Messrs. Serra Hnos. & Co.'s agency, Buenos Aires. The machines are steadily producing good work.

Yours truly, (Signed) E. JULIO.

Canadian-American Linotype Corporation, Ltd.

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Does Punching and Eyeletting with equal facility, and is the only feasible Combination Punching and Eyeletting Machine on the market, and the only one combining

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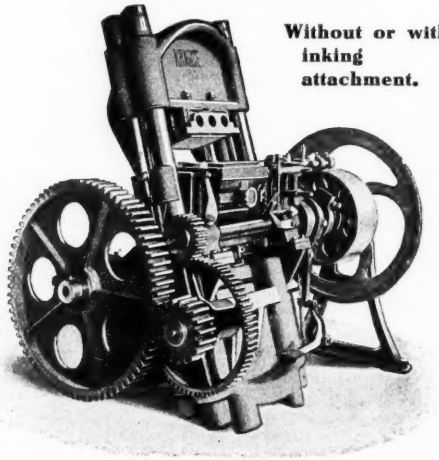


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Profits on some jobs cover losses on others? Net profit on a job as a whole cover excessive costs in some department?

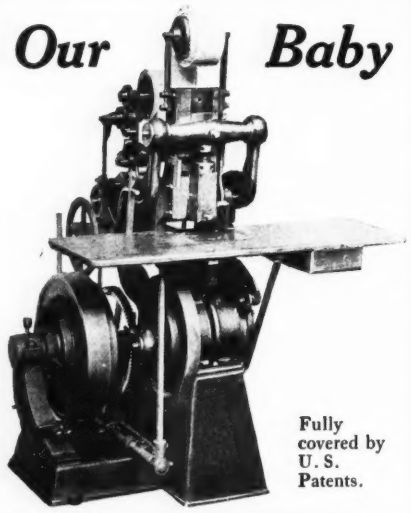
To load each job with an average indirect expense when some are worked only or largely in departments below or above the average? Results: 1st—loss of jobs on which a safe profit could be made; 2d—actual loss on jobs taken because chargeable with more than average expense.

Exact facts, digested facts, comparable facts—these produce profits. Facts are assets. Treat them with the care you would your cash and your bank account should grow.

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SIEGRIST ENGRAVING CO.,	Kansas City, Mo.
THE JENNINGS ENGRAVING CO., 2511 W. 38th Ave.,	Denver, Colo.
THE CRESCENT ENGRAVING CO.,	Minneapolis, Minn.
THE F. L. REEG CO., 214 Woodward Ave.,	Detroit, Mich.
THE S. W. WRIGHT CO., Lakeside Building,	Chicago, Ill.
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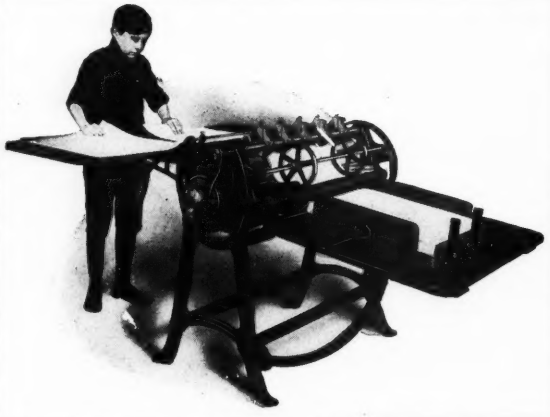
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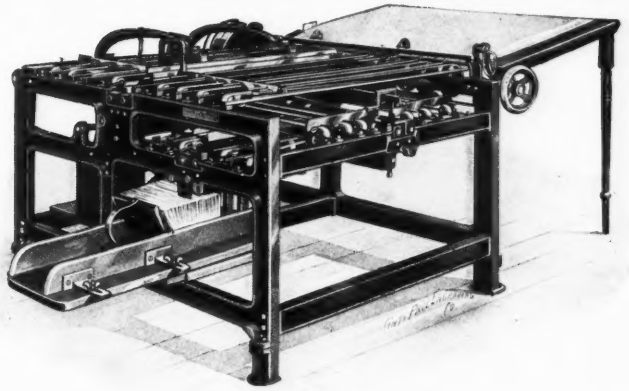
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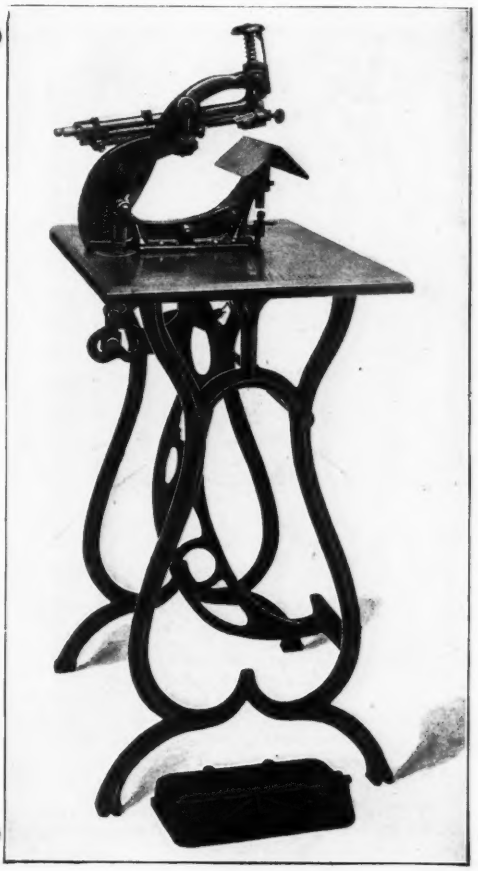
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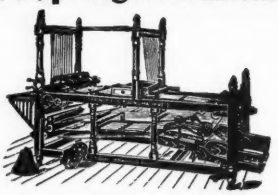
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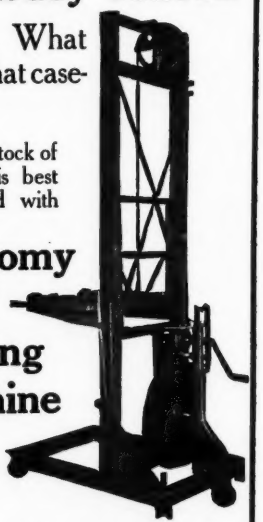
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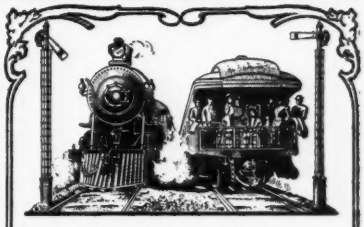
A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons

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116 NASSAU STREET :: NEW YORK CITY

THE INLAND PRINTER—MAY, 1907.

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